CARTOONIST PROfiles

HI, BEARD,.. I.....
YOU'RE COMPLAINING YET? NOT ENOUGH BALLOON SPACE? SO LAY OUT YOUR OWN JOBS YOU DON'T LIKE WHAT I DO!! ... AND GET YOUR HANDS OFF MY ISRAELI PARATROOP COIN --- THIEF!!
GORDITO
CALLS TO MAKE TODAY
485 INTER-OFFICE VISITING SCHEDULE
10:30 AM.
11:45
1:15 PM.
2:30
3:45
4:40
TRAVEL
PHOTOG

The bearded MADman shown here was honored at a recent surprise party and presented with a souvenir book containing a number of drawings done especially for the occasion by various MAD Magazine artists. Shown here is a drawing by George Woodbridge. Not shown here is an attached dial by means of which the dialogue in the balloons can be changed. Photos and other details inside this issue.

Issue No. 10—June 1971 **$2.50**

It's not easy to be Simpkins...

"Simpkins"

by GEO. CRENSHAW

He's the very model of the American workingman—diligent, good-natured, ingenious, lovable...

The trouble is, Simpkins has this one flaw...he's a goof-up. A magnificent one. You will love this sublimely incompetent one-man demolition gang...

C·T·N·Y·N·S
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CHICAGO TRIBUNE-NEW YORK NEWS SYNDICATE, INC.
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CARTOONIST PROfiles

Editor: JUD HURD

Photos by Jim Ruth

Volume 1, Number 10
June 1971

·· Notes from the Editor ··

All of our regular subscribers are aware of it but, for the benefit of the new ones, we'd like you to know that the articles in CARTOONIST PROfiles are always original material. We don't reprint from other publications and stories are never assembled from what others have written about the various cartoonists. In almost all cases, our features are the result of conversations with the cartoonist-subjects themselves, most of whom we've known for a good many years. So you don't run the risk of having read it elsewhere, and you can be sure that the facts and opinions are coming from the horse's mouth—if you'll excuse the expression. And photographs which accompany our stories are generally new ones, taken recently, and are seldom the same ones which have often appeared in other papers and magazines.

Speaking of photographs, you will find a special bonus of somewhat more of them than usual in this issue. We have been accumulating quite a collection that we don't want to hold any longer for future issues.

We want to express our warm thanks to the Newspaper Comics Council for displaying CARTOONIST PROfiles, and for taking subscriptions to our magazine, at their 'Cavalcade of Comics' Exhibition held at New York's Lever House on Park Avenue this past April. This fascinating show was part of the year-long celebration of the 75th anniversary of Newspaper Comics.

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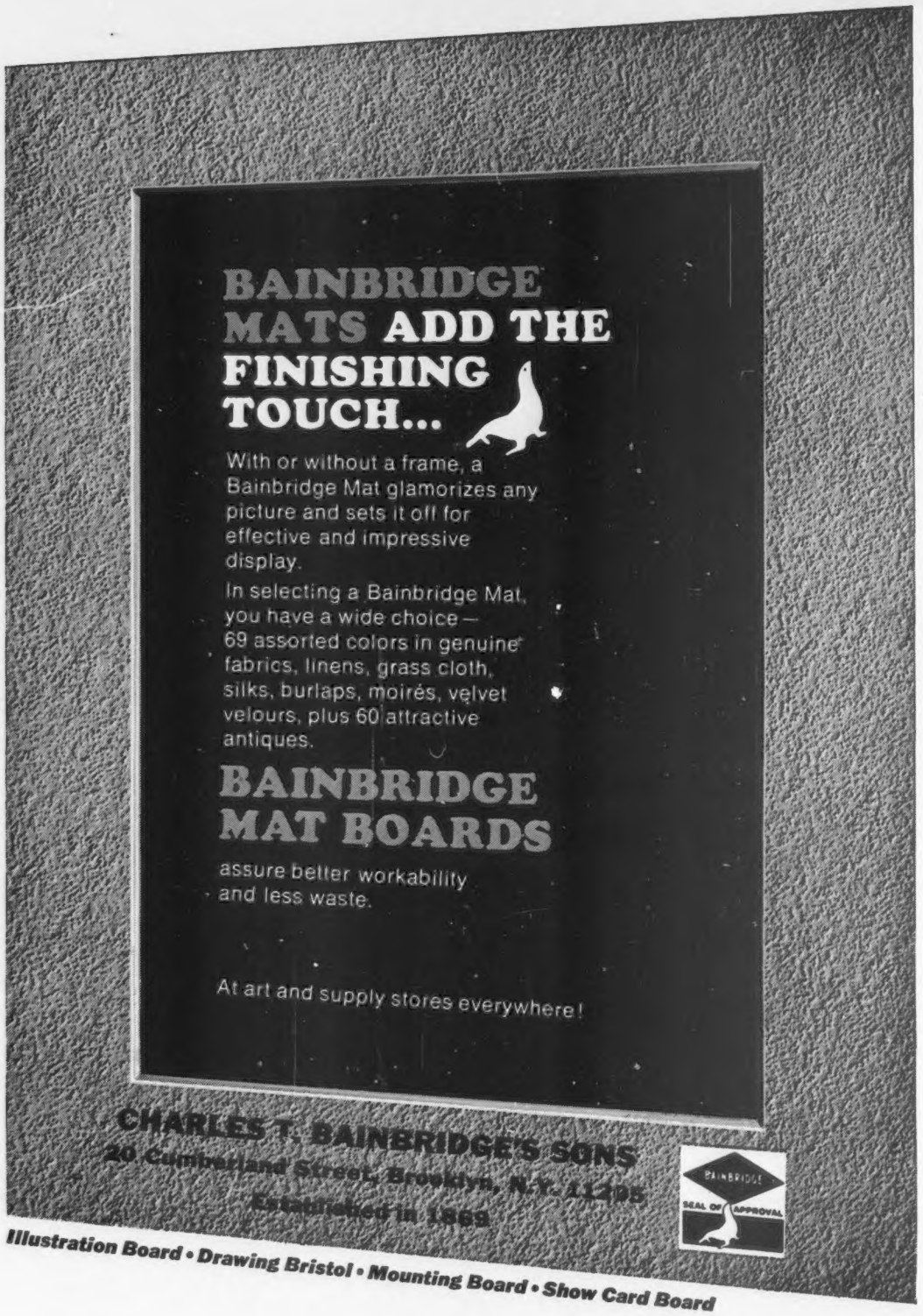
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Jimmy Swinnerton (Little Jimmy) is out here in Palm Springs, in a rest home. He was 95 years old November 13th and still is just as sharp mentally as ever. He would love to hear from cartoonist friends. The address is California Convalescent Hospital, 2299 North Indian Avenue, Palm Springs, California 92262. The phone (714) 325-2937.

Karl Hubenthal
Los Angeles, California

Editor's Note: Since receiving this note from Karl Hubenthal, we have talked about it with Milton Caniff, who also lives in Palm Springs. And he has enthusiastically accepted our suggestion that he tape a conversation between himself and Jimmy Swinnerton, for the benefit of CARTOONIST PROfiles readers. Hopefully, it will appear in an early issue.

WANTED: Chromed, twin-barreled, Buccaneer cap pistol with cream-colored stock, and with the word 'Pirate' on handle in Old English letters. Also want a small version of the black Buck Rogers Disintegrator Pistol. Condition must be very good.

Original art by the masters: Raymond, Williamson, etc. Write: JACK PROMO, 4664 Toledo Avenue, Detroit, Mich. 48209.

WANTED: Alley Oop Sunday and daily pages. Any books, originals also. Write to Peter Malik, 32 Woodlawn Ave., Uniontown, Pa. 15401

WHO HAS ORIGINALS BY DICK CALKINS, NAST, A. B. FROST, OUTCAULT, ALEX RAYMOND ETC. WILL BUY OR SWAP OTHERS. A. Paskow, 1662 Cropsey Avenue, Brooklyn, N.Y. 11214

NEW PUBLICATION for the cartoon buff.- cARToon is a quarterly, limited-circulation magazine covering all areas of the cartoon, past and present. Will start subscription at No. 1 as long as supply lasts. $4 a year. cARToon, Jim Ivey, editor, 561 Obispo Ave, Orlando, Fla. 32807.

Sound Off!

I notice in your sterling publication an occasional request for stories on John H. Striebel, the creator of 'Dixie Dugan'. Back in 1937, I worked with the late John Striebel and learned much from him. He was full of stories about Chicago in the 20's when he worked at Meyer-Both Studios with Russell Patterson, McClelland Barclay, Floyd Davis, F. Hoffman, etc. The 'Dixie Dugan' strip was an offshoot of a Liberty Magazine story by J.P. McEvoy. I think a story about John and the early days of McNaught would be great. The reason I write you is to suggest that you get in touch with his widow (Fritzi) Evelyn Striebel who, I'm sure, could fill in the gaps about John's life, both in Chicago and in the Woodstock artists' colony. I'm sure she has many old originals and a photo of the Broadway star that 'Dixie' was modeled after.

Creig Flessel
Huntington, N.Y.

Sound Off!

You're still not charging enough for the best thing of its kind.
Philip Blaisdell
Whitestone, N.Y.

Here are a few suggestions ... have some of the leading cartoonists show strips, panels, etc., that were rejected before they clicked. This should be most interesting and encouraging to our up-coming cartoonists. I also think that many of your readers would love an article, plus reprints, of the work of Wilhelm Busch, one of the greatest, from whom we could still learn plenty, and whose work influenced many modern cartoonists, including Walt Disney. Also CARTOONIST PROfiles should not let much more time go by without an article, plus reproductions, of the work of the great Daumier.
Emidio Angelo
Philadelphia, Pa.

If at all possible, I'd like to get an additional copy of the latest issue; there's a story in it of Frank Engli, who does the lettering for 'Steve Canyon'. He's a local man we'd like to do a story about.
Malcolm A. Borg
President—THE RECORD
Hackensack, N.J.

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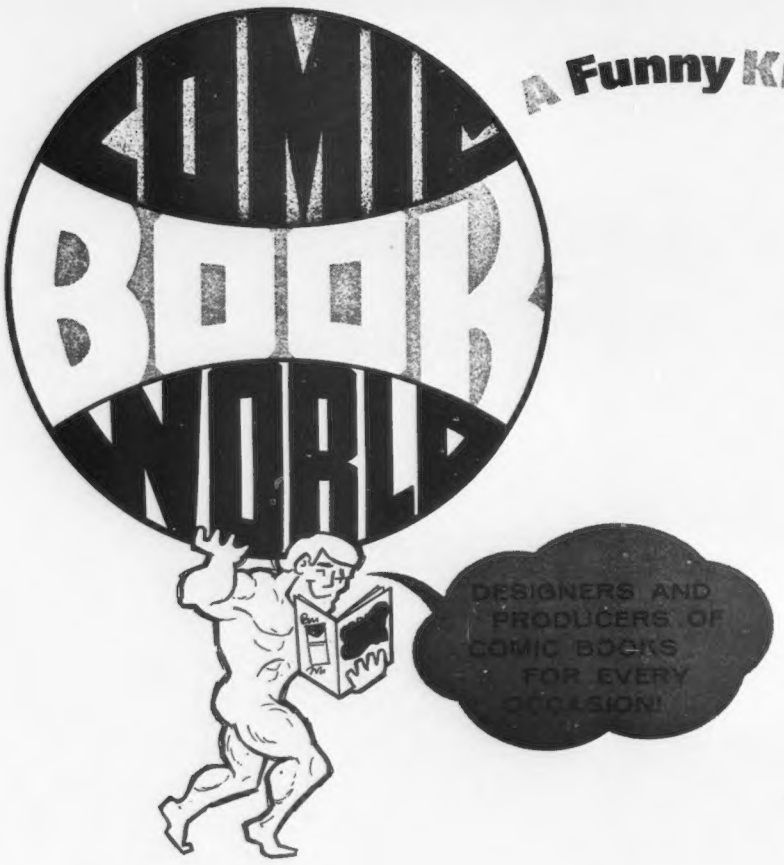
DEAR JUD HURD:
MY LATE-ARRIVING COPY OF CP/9 GOT HERE TODAY, AND MY COMPLIMENTS TO YOU FOR A JOB WELL DONE! I HAVE AN IDEA — WHY DON'T YOU GO THE WHOLE ROUTE AND PUBLISH ROY CRANE'S ENTIRE 'SKETCHBOOK' AS A ONE-SHOT VOLUME? IT WOULD, I'M SURE, BE UP IN THE $25 PER COPY MARKET.. WORTH EVERY CENT!

MR. CRANE MIGHT WRITE AN ADDITIONAL ADDENDA TO HIS FOOTNOTES VIA A PREFACE, ETC...
THINK ON IT, WON'T YOU?
ALSO — DO A PIECE ON THE WORK OF YOUNG GENIUS OF MAD'S PAUL COKER, JR. — and MORT DRUCKER — ?!
DITTO, A REVIEW-PIECE ON THE 'SCORCHY SMITH' STRIP ART OF NOEL SICKLES, CIRCA 1934 - '38 ... PLEASE?

ANOTHER MARVELOUS SUBJECT FOR A PROFILE .. THE VENERABLE GEORGE PRICE, WHOSE FINE CARTOONS in NEW YORKER, HAVE DELIGHTED OUR EYES FOR 40 YEARS! HIS DESIGN SENSE, LINE QUALITY, AND KEEN DRAFTSMANSHIP, HAVE NEVER ONCE WAIVERED FROM THEIR HIGH LEVEL OF EXECUTION! ALL the BEST.. to you!
ALEXANDER TOTH.
Hllywd. CALIF.

A Funny Kind of Business



A couple of very enterprising Canadians, OWEN McCARRON and ROBIN EDMISTON, have built up what they believe to be the only 'comic-books-for-advertising' empire in their country. McCARRON, who does the art and cartoon work, and EDMISTON who takes care of the writing, were both staff members on the CHRONICLE-HERALD newspaper in Halifax, Nova Scotia, when they started COMIC BOOK WORLD, the company which produces these comic books. Edmiston is still on the Chronicle-Herald but McCarron has now resigned from his newspaper post and is conducting an advertising agency which, among other things, does most of the advertising for the 20 or 25 departments of the government of Nova Scotia. Both men continue to work together on the production of the comic books.

When we asked McCarron how the team managed to turn out such a tremendous number of books, in addition to their other assignments, he said they just happen to love their work—that's the secret. He added that he puts in 18 hours every day. He had no formal art education but always enjoyed drawing, copied cartoon characters as so many of the rest of us did, and completed part of a cartoon correspondence course years ago—he's even forgotten the name of it now. He emphasized that wanting *to do cartooning was his formula for improving. Once he had landed a job on the Chronicle-Herald, he was able*

to observe the editorial cartoonist, and other art staff members, at work and, as time passed, he began doing drawings of buildings, fashions, furniture, everything, for the advertising department. He and Edmiston have played around with many newspaper comic strip ideas for the past 20 years, creating them, submitting them, and getting rejection slips for them. But they took a philosophical attitude and felt that one day, when their filing case was completely filled with rejection slips, they were bound to hit on a saleable strip.

Space here prevents our reproducing the many editorials that have been written, the editorial cartoons that have been drawn, and the front-page comments that have been made by public officials, about the various campaigns they have successfully promoted with their comic books—but, suffice it to say, the impact has been widely felt.

Here are some comments by McCarron on the operation of COMIC BOOK WORLD. Following his remarks are some additional ones by Edmiston. As several of the reproductions of their covers which we've included with this story will indicate, Comic Book World produces many books for commercial enterprises, as well as for governmental agencies. Our only regret is that we can't reproduce here the beautiful color effects they achieve.

by OWEN McCARRON

It's one thing to draw comics to entertain. It's a strip of another color to have the comics sell a product and be entertaining at the same time without being too "hard sell." But apparently, our very carefully devel-

Owen McCarron, Auntie Litter, and Robin Edmiston. This young lady who takes the part of Auntie Litter in various personal appearances, is Kathy Moser, a secretary with the Department of Highways in Nova Scotia

oped formula is working. We get mail from many children telling us how much they like our comics. As one astute gentleman put it, "maybe they like them because there's no violence on every page." We think they like them because we don't talk down at the kids. These comics can be read and enjoyed by the adults, too. We feel another important reason is the reproduction. Some kids just can't pin down exactly what is different about the books. It's the delicate handling of color and printing. Our comics are printed on 4-color web offset presses, rather than on monstrous rotary presses from casts. We can pay so much more attention to register and color laydown since we supervise the color printing, regardless of the quantity. We can do considerable fine blending, almost like actual process work and get it all on the web. Every last detail.

Originally we used the Craftint method for our comics. Craftint eventually stopped making their multicolor board and switched to film. The film was not up to our expectations nor did it give us the quality we were striving for. As well, the film was not stable base and the register was greatly affected by atmospheric conditions. This was our crossroads. Either find a new and better way or get out of business. With two books waiting for production with over a combined 500,000 copies we decided to go along with the Fluoro method from Printing Arts Research Laboratories in California. While we were impressed with their product, we were not satisfied with their application. We came up with our own way of doing it. From their 5 separate tones of gray, we have come up with a color-master chart devised by us giving a range of 216 colors, not to mention the hundreds more by using tones of black with the colors. The handling is relatively slow but the results we have attained are well worth the time. The comments prove this out.

At this moment, we have over a dozen proposals being considered for our comics, either from advertising agencies, promotional firms or manufacturers. We are producing one other before the end of the year (1970) which will give us well over 2,000,000 comic books printed this year. We started a few years ago with 50,000 copies. While we are still interested in doing a syndicated strip (we've tried unsuccessfully many times)—we have a submission making the rounds at the moment but we are quite satisfied to turn out comics for advertising purposes. The entertainment value and the satisfaction is still there.

Following are descriptions of a couple of our comic books which have received wide attention:

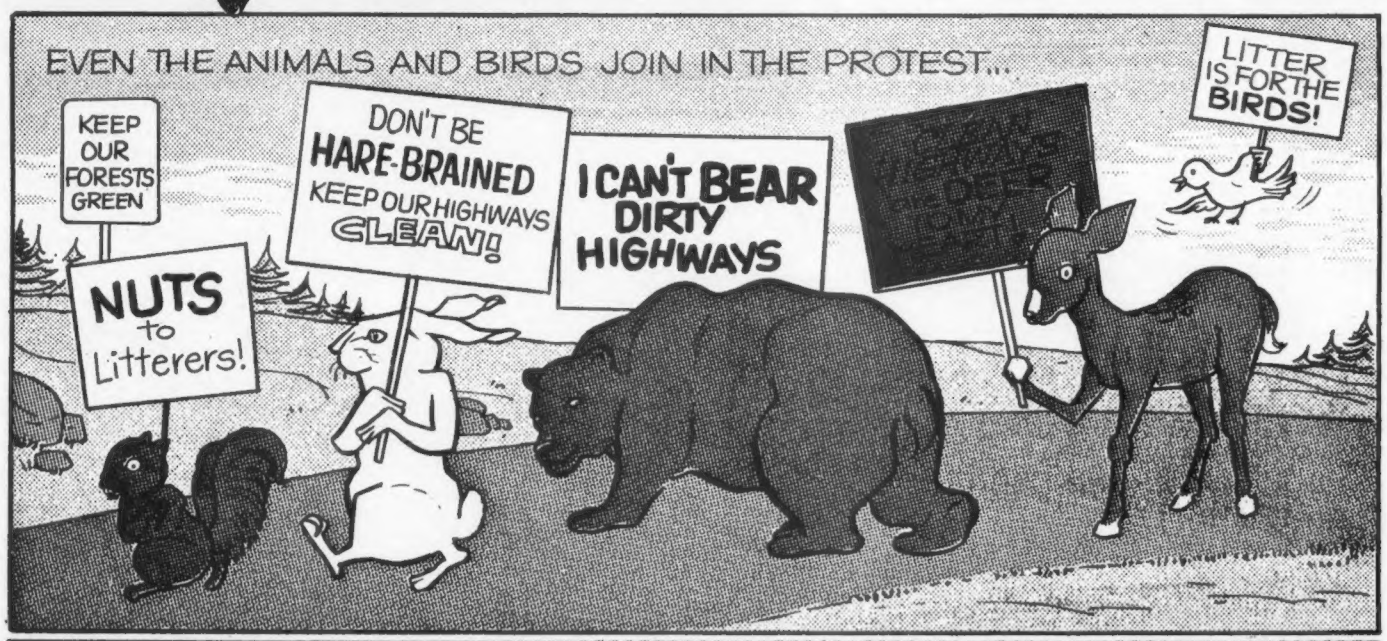
AUNTIE LITTER COMICS

The department of Highways for the Province of Nova Scotia wanted a character developed for their "Keep Nova Scotia Clean" promotion. They wanted an approach to be aimed at children, specifically, yet still have some effective results with the adult. A tall order. Out of this evolved AUNTIE LITTER, a little old grandmotherly-type lady, a real fuss-budget when it comes to cleanliness. The first year, as well as preparing the advertising program, we were commissioned to produce 12 comic strips which ran in 15 or more weekly newspapers throughout Nova Scotia. The response was overwhelming and, because of this, a comic book was developed and given to all the school children of the province. From this, hundreds of letters have been received by the highways department and much publicity. Copies of the comic book were sent to every highways department in North America. Again the praise poured forth. We have been approached by several other highways departments in Canada and United States who are considering producing the same type of promotion. The publicity generated by the entire promotion was well worth the initial expense. In the meantime, a "real life" Auntie Litter was developed and she makes numerous appearances in parades and visits schools.

AUNTIE LITTER joins U.S. cartoon characters who fight litter.

AUNTIE LITTER ORGANIZES HER PROTEST PARADES WHEREVER SHE CAN FIND VOLUNTEERS...
C'MON, KIDDIES! LET'S SEE THOSE SIGNS!
KEEP NOVA SCOTIA TIDY
I'M A LITTER-NAUT
Be A LITTER QUITTER

AND SOON, HUNDREDS OF CHILDREN ARE ON THE MARCH...
GET THE MESS-AGE DON'T LITTER!
TRY A LITTLE CLEAN-LINESS
Be A Beauty-Bug —NOT A LITTERBUG!
LITTER GETS OUR GOAT
KEEP THE SCENE CLEAN
LITTER LEAVES MUCH TO BE UNDESIRED
This Land is our Land - KEEP IT CLEAN!
WALK - DON'T HOP ACROSS STREETS
A CLEAN HIGHWAY IS A SAFE HIGHWAY
SMART BUNNIES USE CROSSWALKS
FIGHT LITTER


EVEN THE ANIMALS AND BIRDS JOIN IN THE PROTEST...
KEEP OUR FORESTS GREEN
DON'T BE HARE-BRAINED KEEP OUR HIGHWAYS CLEAN!
I CAN'T BEAR DIRTY HIGHWAYS
LITTER IS FOR THE BIRDS!
NUTS to Litterers!
THE FIRST SAFETY AND DIRECTION SIGNS WERE ERECTED ON NOVA SCOTIA HIGHWAYS IN 1928!

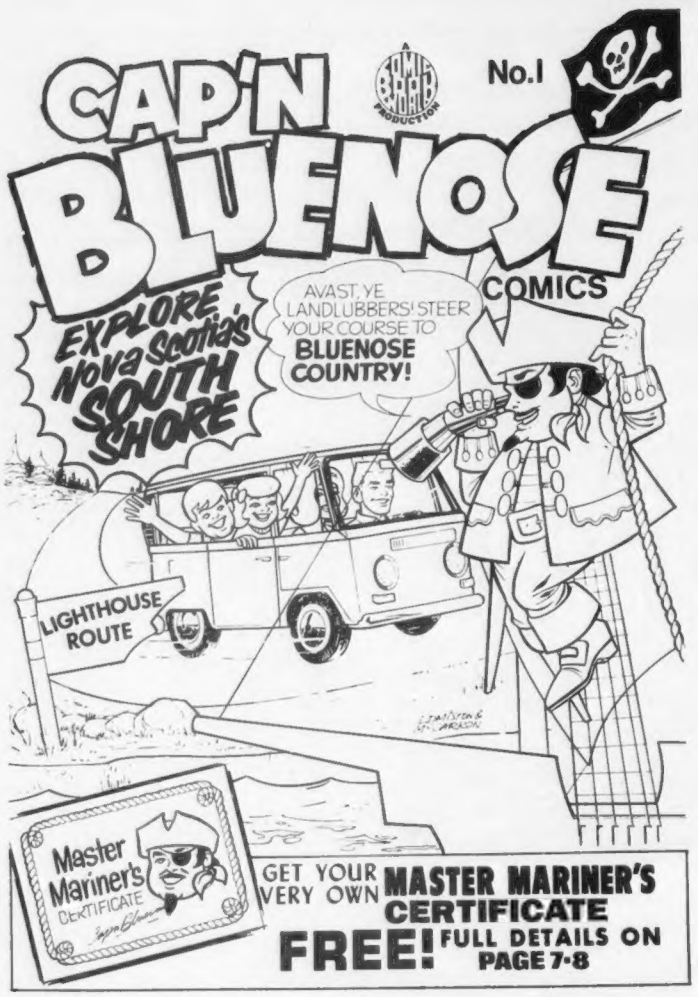
From the AUNTIE LITTER Comic Book

CAP'N BLUENOSE COMICS

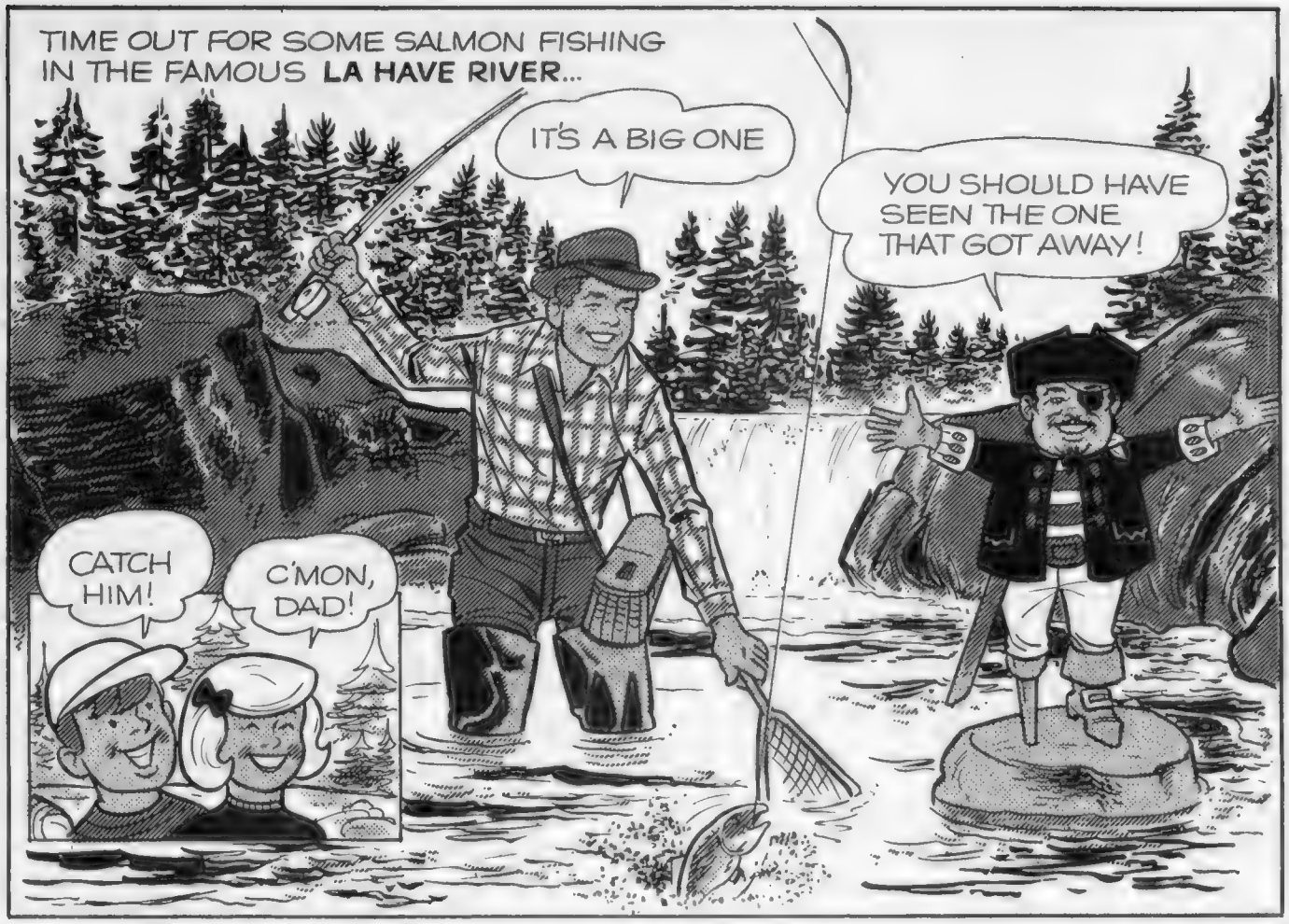
The South Shore Tourist Association of Nova Scotia was looking for an unusual advertising gimmick to promote tourism in this specific area. "A comic book" is always our answer. The gimmick to go with it was this: along the south shore were dozens of "ports of call." All you had to do once you picked up a comic book from the tourist office, or service station, or restaurant, or motel or from any participating business, was to have a total of 6 different ports of call stamped in the place provided in the book. At the end of your trip, the father was presented with a MASTER MARINER CERTIFICATE, the mother with a FIRST MATE and each of the children with a CREW MEMBER. Thousands of these were given away the first year and was carried out again in 1970. Many of the people did not pick up their certificates at the end of the trip but instead mailed their stamped page into us since ours was the only address in the book. These have come in from all over Canada and The United States. Just recently we had some from Southern California, Kentucky and Texas. The actual certificates were printed on good stock, suitable for framing. The comic books were distributed, as well as in the South Shore area, in the N.S. travel offices in Boston and New York, on the MV Bluenose and the Prince of Fundy.

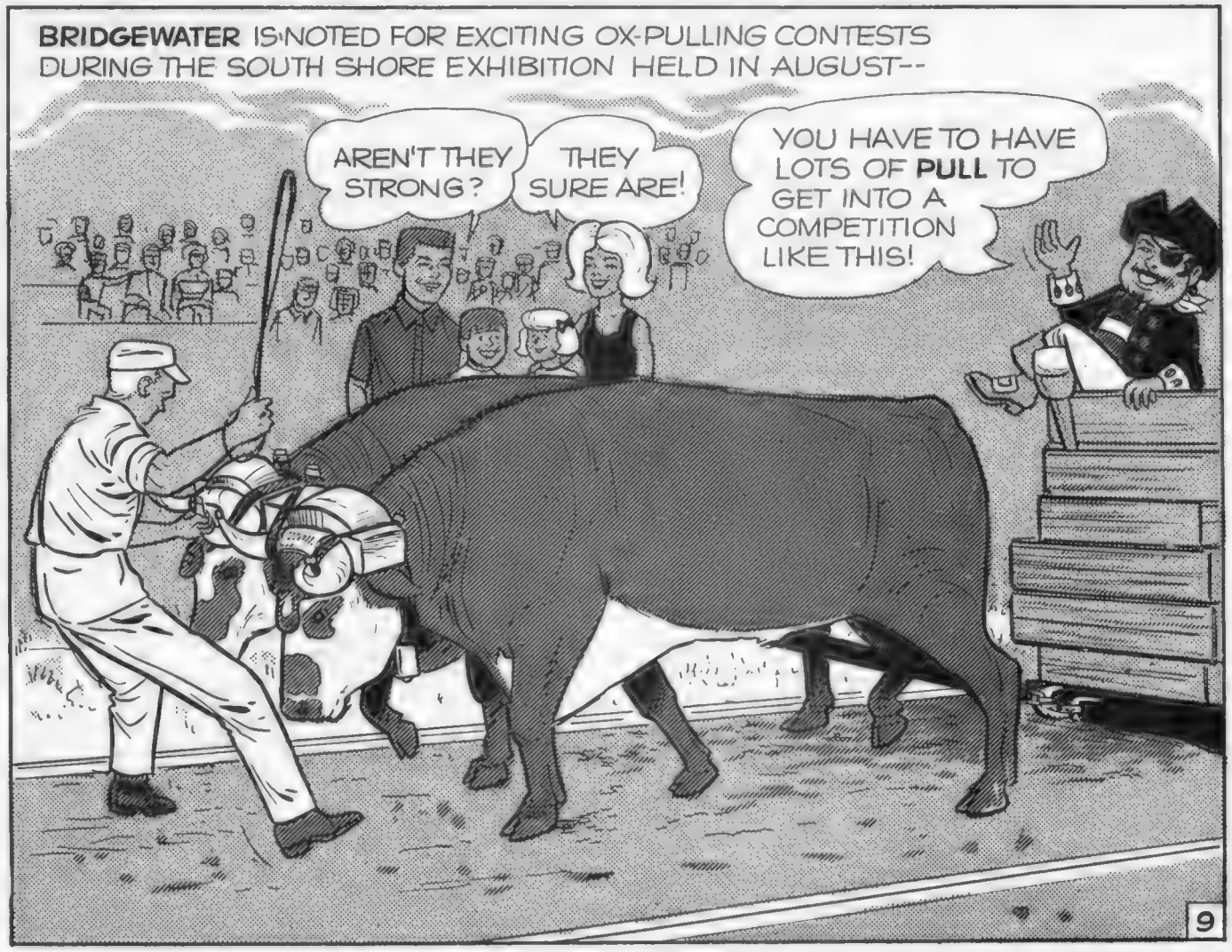
To sum up, most of our comics are given out at the source (supermarkets, service, stations, etc.) Some, like the Col. Sanders comics are mailed to householders in specified areas of Canada taking part in the promotion. All this is handled by us.

If the proposals we are involved in now materialize, Nova Scotia could be well on its way of becoming the comic book capitol of the world.

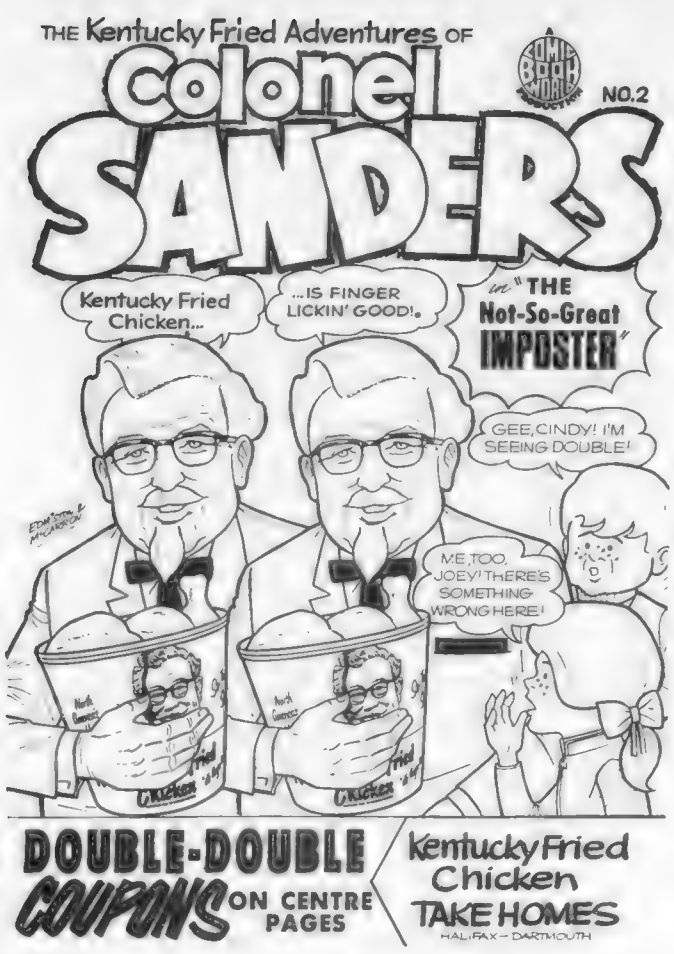

CAP'N BLUENOSE
No.1
COMICS
EXPLORE Nova Scotia's SOUTH SHORE
AVAST, YE LANDLUBBERS! STEER YOUR COURSE TO BLUENOSE COUNTRY!
LIGHTHOUSE ROUTE
Master Mariner's CERTIFICATE
GET YOUR VERY OWN MASTER MARINER'S CERTIFICATE
FREE! FULL DETAILS ON PAGE 7-8

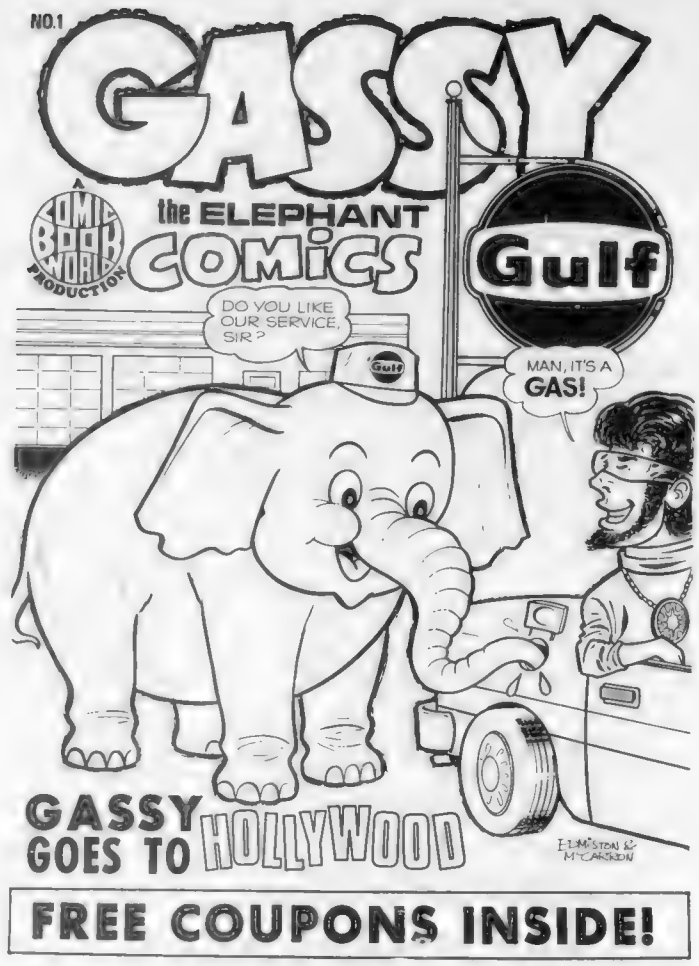
Cover for McCarron-Edmiston comic book


TIME OUT FOR SOME SALMON FISHING IN THE FAMOUS **LA HAVE RIVER**...
IT'S A BIG ONE
YOU SHOULD HAVE SEEN THE ONE THAT GOT AWAY!
CATCH HIM!
C'MON, DAD!

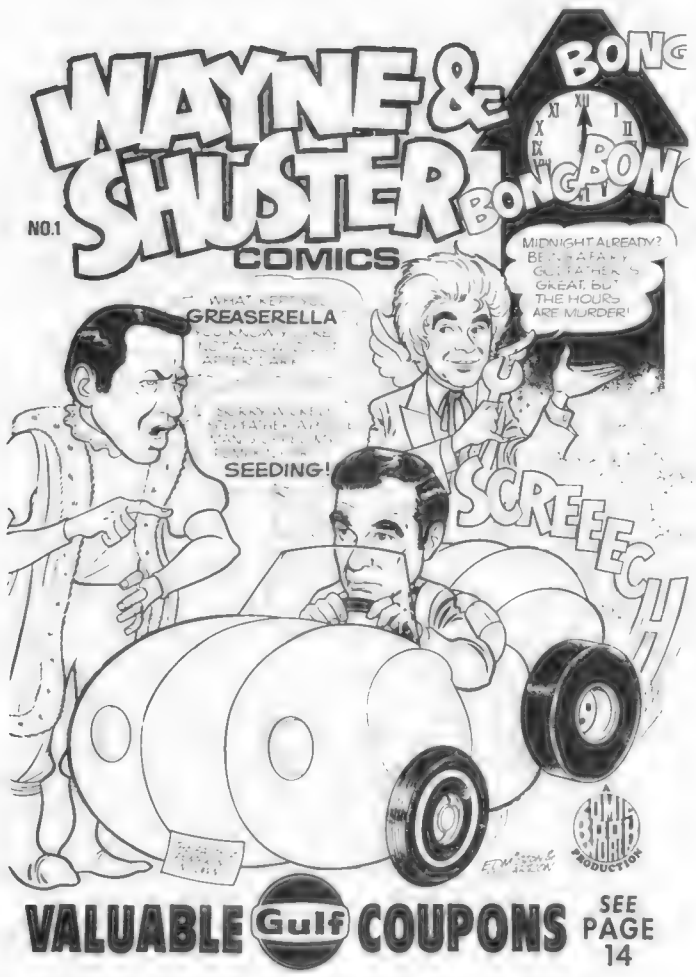

BRIDGEWATER IS NOTED FOR EXCITING OX-PULLING CONTESTS DURING THE SOUTH SHORE EXHIBITION HELD IN AUGUST--
AREN'T THEY STRONG?
THEY SURE ARE!
YOU HAVE TO HAVE LOTS OF **PULL** TO GET INTO A COMPETITION LIKE THIS!
9

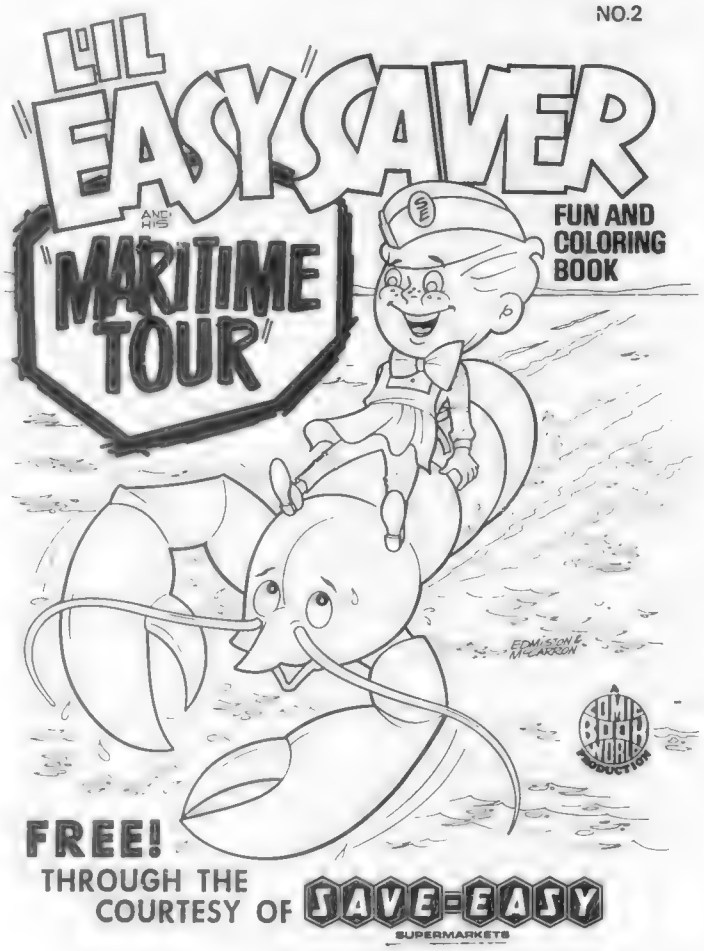
From the CAP'N BLUENOSE Comic Book done for the South Shore Tourist Assn.


THE Kentucky Fried Adventures OF
Colonel SANDERS
NO.2
Kentucky Fried Chicken...
...IS FINGER LICKIN' GOOD!.
in "THE Not-So-Great IMPOSTER"
GEE, CINDY! I'M SEEING DOUBLE!
ME, TOO, JOEY! THERE'S SOMETHING WRONG HERE!
DOUBLE-DOUBLE COUPONS ON CENTRE PAGES
Kentucky Fried Chicken TAKE HOMES
HALIFAX – DARTMOUTH



Covers for McCarron-Edmiston comic books





Following is an explanation by ROBIN EDMISTON of his part in the production of the comic books.

by ROBIN EDMISTON

Like Owen, I started drawing comic strips when I was just a kid. I used to bring a new episode of "Billy Bug" to school each week and sell it to the highest bidder. Sometimes the kids went as high as 3 or 4 cents! That was the only income I got out of comics until my twenties, when I got into newspaper advertising and met Owen. We started collaborating, but it was some years before we made much progress in selling our work.

With both of us working in advertising and interested in comics, it was only natural that we combined the two. We soon found that there was a good market for comic books that sell a product in an entertaining way, and we're getting busier every year. Here's how we work on a book once we've sold an advertiser or have a promising prospect:

I write the material, and Owen draws it. Occasionally he'll supply a gag, or point out how one of my gags can be made funnier; and, once in a while, I'll make a suggestion regarding his art work. But mainly we each stay in our own field, which I think is the secret of the success of our collaboration.

Another reason we work so well together, I believe, is because I think and write in pictures. I get an idea using established characters used by the advertiser (or inventing characters when necessary), and I rough out a story line. Usually I write the start of the story and the end of the story, and then write the middle to fill the number of pages in the book. Then I divide the story up into pages, and then into individual panels, and very roughly indicate the composition of each panel along with the text. Next I'll do a fairly comprehensive rough of the whole book (about twice as large as the finished size) which is good enough to present to the client for approval. With this, Owen provides a comprehensive visual of the cover in full color which greatly adds to our presentation. Of course, during each step, I'm polishing up the text and adding or improving gags as I go along.

When the client returns the roughs, I'll make any changes and then turn it over to Owen.

All he does is: the research, the finished art, the color work, all the production, all the printing details, takes care of the shipping instructions, looks after billing, handles all correspondence before, during and after the publishing of the book, makes sales contacts, travels to visit clients, makes up promotional material, figures out estimates on various quantities, etc., etc.

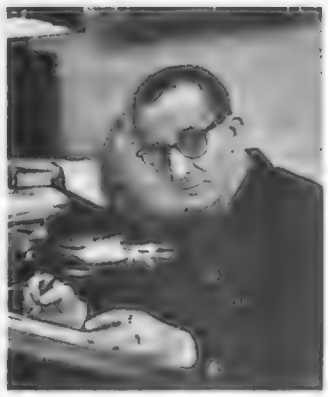
So you can see that the part Owen plays is very minor compared to my contribution. (Owen: If you read this, it's only a gag. R.E.) ●

Result of a CARTOONIST BECOMING IMMERSED IN HIS WORK!

All photos with this story by Julianne Warren.

Our enthusiastic thanks to L.D. Warren, the longtime editorial cartoonist for The Cincinnati Enquirer, and to his wife, Julianne, the former Cincinnati Post & Times-Star photographer, for the following very interesting and amusing collection of photos of one of L.D.'s exploits!

It seems that L.D. and Julianne were showing some slides of a towboat trip they'd taken, to a group of young people who lived in or near their Cincinnati apartment. Later in the evening they got to talking about the coming swimming pool season, and L.D. disclosed the fact that he'd always yearned to paint a mermaid on the bottom of a pool. Apparently this fired the enthusiasm of the kids because they immediately volunteered to buy the paint and to do all the filling-in of the big areas. In a few days, Warren came home with a basic sketch and the following week, 15 young people showed up ready to go to work. A teacher, a product researcher, an engineer, a returnee from Vietnam, and others were in the bunch. They marked a grid on the bottom of the pool with a chalk liner, and then L.D. penciled in the outline of the mermaid's head so the group could get started. Incidentally, the hair is bright green, and the scales are dark red. The photos will show you exactly how the operation proceeded. L.D. tells us, by the way, that he later read that a company in Hollywood charges $10,000 to paint your pool!



L. D. as seen by Julianne

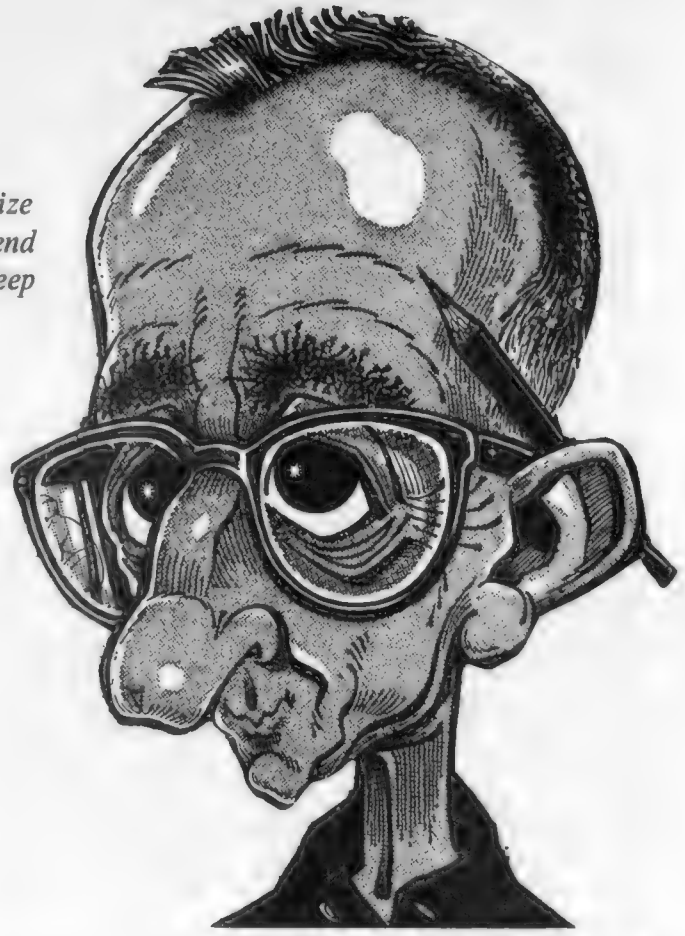
Julianne adds that after about 32 hours of literally bending over his work, it took L.D. some little time before he could begin to walk erect again.

Just a personal word or two about the Warrens before we plunge into the photos—In addition to the editorial cartoons which L.D. will, of course, continue to do for The Enquirer, he has just signed a 10-year contract with the McNaught Syndicate which will make his work available to subscribing papers everywhere. Julianne, who, as we said, was formerly a staff photographer for The Cincinnati Post & Times-Star, has lately been traveling around the country with a gal who used to do public relations for a zoo, and has been photographing baby animals in many zoos—all of this, hopefully, for an upcoming book.

L. D.'s scale drawing on board size 22" x 28", scaled ½" to 1 ft. Pool size is about 24' x 60', dogleg shape. Depth runs from 4 ft. in the shallow end to 9 ft. in deep end. Mermaid is 60 ft. long ... her tail languishes in deep end.

Photo captions by Julianne Warren

Julianne as seen by L. D.



L. D. WARREN by L. D. Warren

"Chalk-lining" bottom of pool in 1 ft. squares, as L. D. starts penciling in outline of mermaid's head. A couple of decorative non-crew apartment dwellers are poolside supervisors.

View from pool and apartment overlooks Ohio River. L.D. is painting mermaid's telephone. The telephone wire winds around her body and goes down the drain! Her eye is larger than his daily cartoon drawing which is about 10" x 12".

"Everybody in the pool"... with a few poolside superintendents. The black paint outline varies in width from 1 inch to 8 inches.

The editorial cartoons accompanying this story were done by L. D. Warren for the Cincinnati Enquirer.

'PSST! DIRTY POSTCARDS, MISTER?'

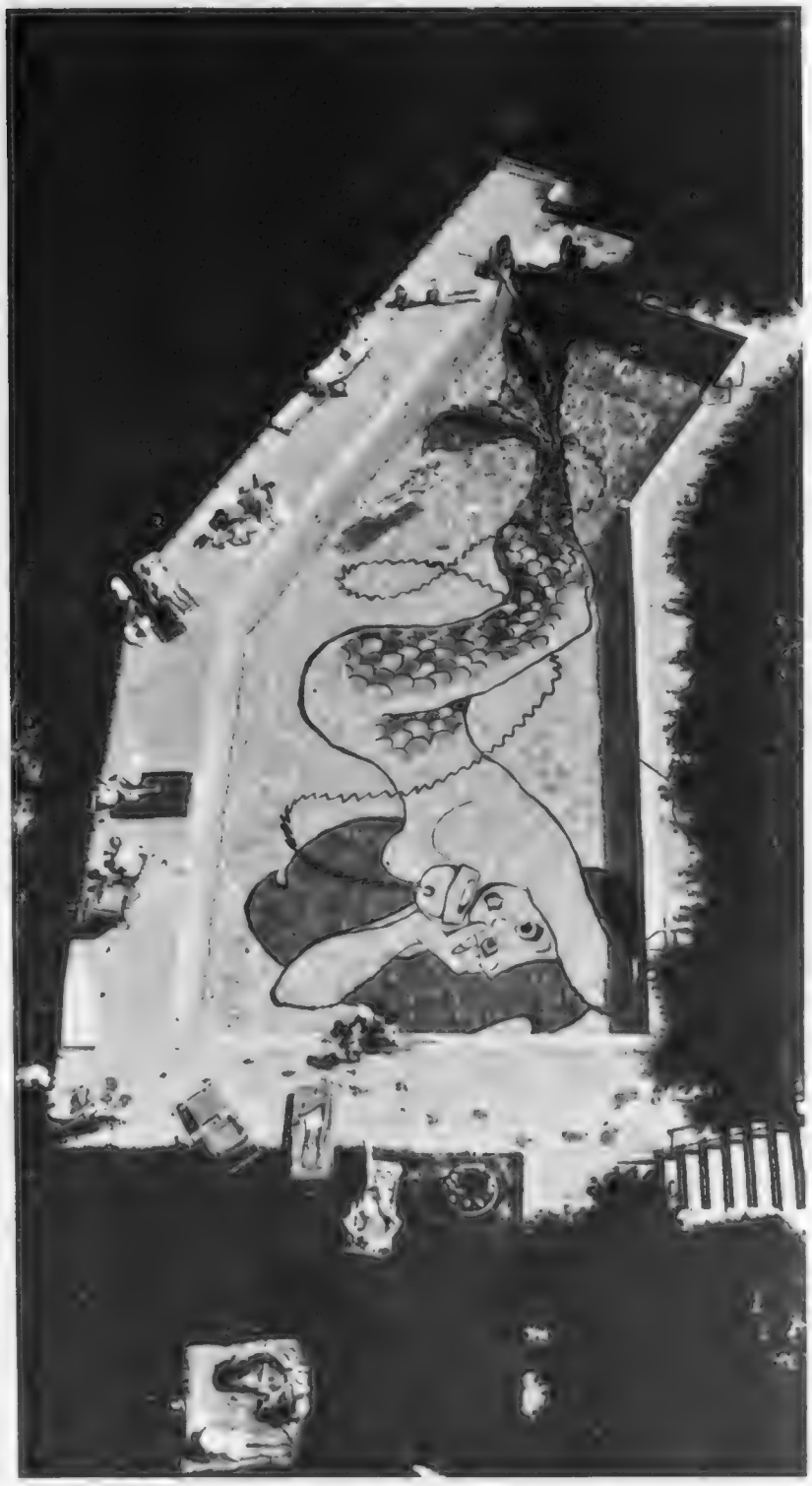
This is lunch break on Sunday. (We started the project early Saturday on a beautiful week-end in April). Bacon, lettuce and tomato sandwiches prepared and served a la bikini. Mermaid's scales are dark red, blue, green and yellow. Her hair is green.

View of empty pool from top corner apartment on ninth floor. Our lady was almost completed by late Sunday afternoon.

Following Sunday … another warm sunshiny day. Name signing ceremony takes place.

'I'M REHEARSING MY NEXT LAW AND ORDER SPEECH! WHY ARE YOU LAUGHING?'

Looking down on partially-filled pool from top corner apartment on ninth floor.



Enjoying the fruits of her labor.

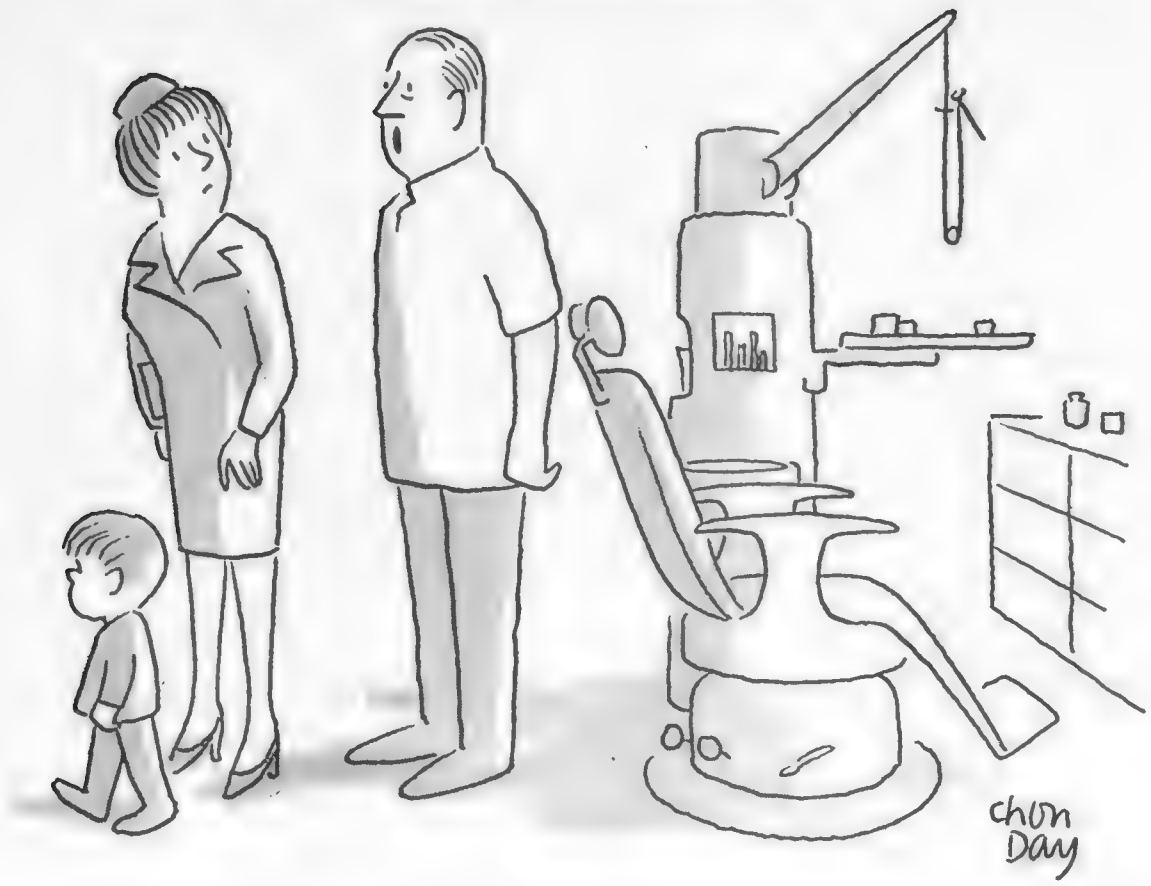
Chon Day

Chauncey or CHON DAY, as he has been known to millions of magazine readers over the years, lives with his wife, Irene, in a picturesque house in Westerly, Rhode Island. Among other things, it used to be a kindergarten, so that it includes low doorknobs and other similar features geared for smallfry. Because of hay fever and asthma, he finally gave up golf and has been an avid boater for some time. In the latter line, his pride and joy is a 35-foot, sea-skiff type, cabin cruiser 'Reenie', equipped with twin-diesel engines. She can sleep four inside and as many on deck as can be stacked. Chon is a past commander of the Westerly Power Squadron. The Days have three sons—Clinton, Robert and Stephen—and three grandchildren. One of his many honors was being voted 'Best Magazine Cartoonist of the Year' in 1956, and again in 1962, by the National Cartoonists Society. Following are some of the things your editor talked over with Chon during a visit to Westerly a while back.

On April 20, 1971, Chon Day was again voted 'Best Magazine Cartoonist of the Year' by the National Cartoonists Society.

CHON DAY *Photo by John J. Koulbanis*

Drawing by Chon Day
© 1970 The New Yorker Magazine, Inc.



"He's not to bite anyone for twenty-four hours."

Q: Do you do your own ideas?

A: I do cook up some of my own but of late it's been easier and quicker to buy someone else's.

Q: How did you first make contact with various idea men?

A: Well, I guess all of these gag men I've worked with have, in the beginning, written me in care of some magazine in which they've seen my cartoons. My principal supplier right now lives in England and has a government job—and apparently he's also selling a lot of ideas to many of the New Yorker cartoonists. I suppose he began in this business by selling to British cartoonists and then discovered that it was much more lucrative to deal with American cartoonists. Incidentally, we met personally during a trip that we took to Europe in 1964. He sends me a batch of gags (about 10) each week, in the usual form—with the description for each gag and its caption typed on a separate 3 x 5 card. Ordinarily there will be at least two ideas in each batch that I think I can use and sell. As your magazine cartoonist readers know, it's usual to pay 25% of the selling price of the cartoon to the gag man. By the way, I send all my stuff out by mail and don't make any personal contacts with editors these days. Amusingly enough, I met the former Saturday Evening Post Cartoon Editor, Marione Nickles, just as she was leaving that magazine—we'd never met previously.

Q: Are there any others who supply you with ideas?

A: Yes—I have a couple of idea men up in Canada—one's in Calgary and another is in Vancouver. And there's an old standby out on Long Island who, I guess, has probably sent me more ideas over a longer period than anyone else.

Q: When you do think up your own ideas, do you have a method for starting the wheels rolling?

A: Well, if I get out Bartlett's old familiar quotations and riffle through them, I may find something that, all of a sudden, may give me an idea. Or I may take a fistful of my old rough sketches and start going through them. Incidentally, as you can imagine, I have quite a backlog of unsold stuff that goes back over the years. Strangely enough, I may be looking at one of these cartoons showing a policeman talking to a woman motorist, and, all of a sudden, an idea for a *boating* gag will flash into my mind—or a *barroom* idea—no connection at all, apparently, with the cartoon I've been looking at!

Naturally, I try to come up with ideas that The New Yorker would like because I have a contract with them providing that they get 'first-look' at all my cartoons. After they

have rejected a cartoon, I'm free to try and sell it anywhere else. Believe it or not, during the years when I was selling to The New Yorker, The Saturday Evening Post, Colliers, Liberty, Judge, etc., I didn't try to make any difference in the ideas I submitted to these various publications. The New Yorker liked some, the Post some, etc. As far as I'm concerned, there's no gimmick as to getting ideas—I'll see what The New Yorker is buying and then hope I'll get some ideas along the lines they favor.

Q: What about materials?

A: I do my roughs all in India Ink on a fairly good typewriter paper—Weston Bond—25% cotton fiber—very white. As for the paper I use for 'finishes', there's an amusing story about how I arrived at that. During World War II, when of course paper was scarce, a friend of mine who lives across the street happened to be working up in Springfield, Massachusetts where he had access to some. One day he called me, asked if I had a wheelbarrow, and said, "Come on over—I've got your paper for you!" The sheets were about 60″ long by 40″ wide and it was almost like charcoal paper—thin but with a great bite to it. At this point my drawings changed because the pen would catch on the paper and I developed quite a shaky line which editors seemed to like. I never was much for using a ruler for getting straight lines anyway. I was stuck with a whole lot of it—it was second-run stuff, and I used to find mosquitoes and flies imbedded in it. After the war, I sent a piece of this rough stuff down to the Bee Paper Company, and they said the nearest they could come to it was their 1025—or something like that—and that's what I've been using ever since. As I mentioned before, it isn't very heavy—heavier than typewriter paper but not as heavy as 1-ply Strathmore. It's kid-finish, not shiny. Using this weight of paper makes it much easier to transfer a rough to the finish paper when I'm using a light board.

Drawing by Chon Day
© 1967 The New Yorker Magazine, Inc.

"If you don't mind waiting, I can have a table for you in about five dollars."

"What's the world coming to?"

As for pens, I use a variety of fountain pens—both for rough sketches and finished drawings. There's so little difference between my roughs and my finishes. I have a couple of the old-time Waterman fountain pens which, I'm sure, were the first of the fountain pens to take India Ink without clogging. You fill them by squeezing in India Ink with a dropper. You can get different nibs for them, by the way. I don't know what I'll do if anything happens to these two I have. In addition, I have a German-made pen, the Ultraflex. Also Faber-Castell-Higgins sells another German-made fountain pen for India Ink.

Q: You never use much black in your cartoons, do you?

A: No—and there's a funny story about that. Most of my work has a little Benday—just a little something to round it out a bit, or cast a shadow or something. I just don't feel I know enough about blacks to put a lot of it in a drawing. But, not so long ago, I gave a talk to an artists' group at the high school in Norwich, Connecticut. And the instructor asked me point blank, "How is it you get such wonderful effects with your placement of blacks in your cartoons?" I had to say, "I'm afraid the only blacks I get into my drawings are neckties!" As so many cartoonists do, I indicate with a blue wash on my finishes where the Benday is to be. The New Yorker, by the way, has published a number of my roughs, as is—and I still believe that the original rough sketch has more humor than if you have to work it over a lot for a finish.

Incidentally, an interesting thing happened to a cartoon of mine which appeared in Gourmet magazine. I had printed the caption, in my own hand-lettering below the cartoon, and they printed it that way. The caption thus appeared bigger and bolder than if it had been set in type.

Drawing by Chon Day
© 1970 The New Yorker Magazine, Inc.

I'd like to see more of this done but you rarely find an editor who will let a cartoon go through like that. I thought it really did something for my drawing.

Q: What's your work-schedule like during the week?

A: Well, in the first place, I know I have to produce at least 10 or 15 rough sketches a week. But if I got up and sat right down at the board, the wheels wouldn't be turning and I'd probably want to go back to bed. So I like to go down into the town in the morning and talk with different people, buy some groceries, etc.—it gets my mind stirred-up enough so when I get back home I'm ready to relax at the drawing board. It's possible that an idea or two may result from these morning trips—anyhow I get to the board in the late morning as a rule.

I've tried to get away from evening work. When the kids were young, I *had* to work at night after the house quieted down, and I'd start after dinner and work on through till 2 or 3 in the morning. Then I'd go out and have a coffee at an all-night

Official Coast Guard Photo

Chon doing one of his chalktalks

place and then maybe ride around with the police in a squad car. But those days are gone.

Q: Do you do a lot of reading, or movie-going, or watching TV, in order to stir up a lot of idea material?

A: No—I guess I'm an exception to the rule of having to do a lot of reading. I do subscribe to a great many magazines mainly to see what the other cartoonists are doing, and to see how my stuff happens to look in comparison. But my other reading is generally confined to scanning the local paper—that's about it. I haven't been to two movies in the past year and TV usually sends me to sleep.

Q: How did you get into cartooning in the first place?

A: Well, I was born in Chatham, New Jersey, and I always liked to draw. Marked up my textbooks with pictures of the teachers and preferred to explain things by drawings rather than by a long-winded verbal explanation. I went to Manlius Military *School from 1923 to 1926 and then* attended Lehigh University. My father, who was a lawyer, wanted me to take a civil engineering course and said I'd get plenty to do, working hand-in-hand with his law office. I asked some of the other students in the Lehigh registration line which was the easiest course. They said 'Business' so I signed up for that and broke my dad's heart, I guess. But I was chafing at the bit and felt that somehow I ought to get to art school. My marks went bad and so I had a heart-to-heart talk with the Dean. I had drawn humorous things for the Lehigh 'Burr', the college magazine, and for the Manlius 'Windmill' and I thought maybe I could draw pretty girls and do covers for commercial magazines. The Dean said that if I knew what I wanted to do, I was way ahead of many of the *seniors* at the school, although I had been there less than a year, and he advised me to find an art school since they didn't teach the subject at Lehigh.

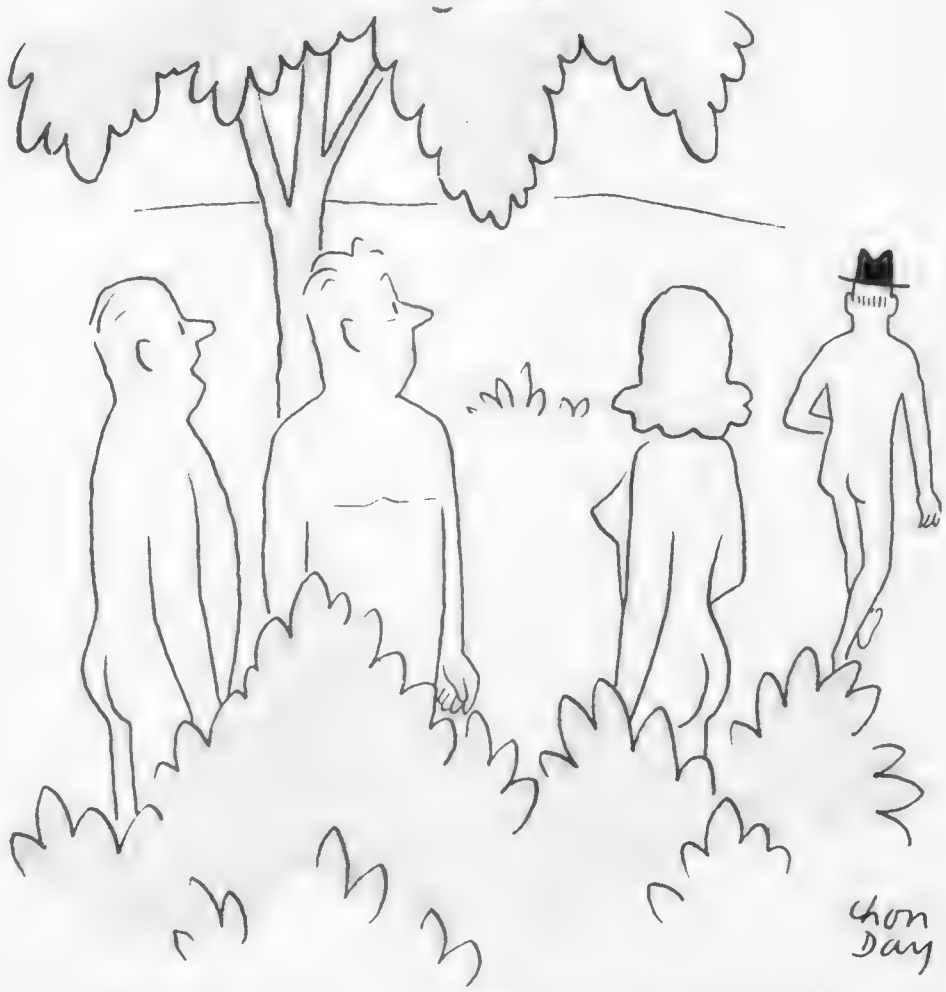
But it was quite a while before I got to that art school. Dad said he didn't feel like throwing out money in my direction, since I hadn't done what he advised, so I was on my own. In 1928 I sold cars, and I sure picked

post scripts

'Saturday Evening Post' Cartoon

"What do you mean, it's very nice? What's wrong with it?"

'True' Cartoon



"Old Cresswell is certainly sensitive about his bald spot."

some beauties to sell—Hudson and Essex. After that there was a dispatcher's job at Western Union, and later I was sort of a grease-monkey at an ad agency, cleaning paint pots, brushes, etc. At this point my mother came into a little money and my brother and I were given a trip to Europe. After we got back, I was more steamed up than ever about art school, and I went to the Art Students League to study under Boardman Robinson, and George Bridgman, among others. I got quite a lot from Bridgman but he was the cause of my leaving the League. I had drawn one of these statue things and had spent two weeks on it. Bridgman came in, sat down, and in a minute flat, got out his chamois, erased the whole thing and sketched it in as he said it *should* look. He then told me that if I'd just fill in the shading, he'd hang it up. Well, I got out *my* chamois, took his drawing off, packed my stuff up, and walked out of class! I felt that if I stayed there I'd have to draw just like George Bridgman.

Then I took these drawings I had made in life class, dressed up some of the models and came up with some cartoon ideas. There was a lot to draw about in 1929—the stock market crash, the disappearance of Judge Crater, Wall Street magnates selling apples, etc.—and I began to do better than a lot of those who were selling those apples on the street corners. A number of publications came along at that time—Ballyhoo, Slapstick, Hooey and others. The first cartoon I sold was to a Wall Street magazine. By this time I was living in New York and I dropped in at a lot of the magazines—The New Yorker, Film Fun, Judge, etc. There were no Wednes-

"We're trying to talk!"

"That's a little more than I care to pay."

day looks at that time. Two-line stuff was on its way out and I began doing one-line captions. In those days you'd often see a cartoon showing two people talking and you couldn't tell who was speaking because no character had a mouth open. I wasn't the first but I always indicated the speaker with an open mouth. By the way, I'd like to tell your younger cartoonist readers to try and sell what they *think* they can sell. Here's what I mean by that: when I used to go on the Wednesday rounds in later years, I'd hear other cartoonists say, "You can't sell desert-island or clergy gags, etc." In other words they'd sometimes knockdown the type of idea I was peddling. Don't be swerved from what *you* think are saleable ideas.

Q: Speaking about clergy gags, how did you get started with 'Brother Sebastian'?

A: Well, the late Gurney Williams was about to move from Colliers to Look magazine, and one day we talked cartoons over the lunch table at Toots Shor's. Gurney said he was bringing 'Butch' over from Colliers to Look, but that he wanted one more feature. I had been selling a lot of friar cartoons, even though other cartoonists had told me you couldn't sell clergy gags. The New Yorker, the newspaper PM, and others had bought them, and Gurney asked me how about a little monk character. Thus was born 'Sebastian'. At first he wasn't too fat, and I can't recall whether he or I began to put on weight first. By the way, readers are free to put him in their own favorite order.

Q: Do you clip out pictures for a morgue?

A: I started a morgue a good many years ago, and when we got to 'H', my wife said that would be a good spot to file homes, etc., that she'd clip out, so 'H' became my biggest file! But seriously if I need to draw the Capitol, or something like that, I'll probably find it in one of my huge stack of National Geographics—I have almost a room full of them. Then there are the World Book Encyclopedias which I keep up to date by getting their annual Yearbooks. For farmyard scenes, I can refer to some old German books that I picked up on Christopher Street when I lived in the Village. I have books on lettering, foreign countries, steamships, railroads, etc. By the way, a former editor of 'This Week' magazine told me I was the only cartoonist who could sell nudes to them because all of mine were as sexy as vegetables!

"$2,827.43 is a pretty big boo-boo."

Drawing by Chon Day
© 1968 The New Yorker Magazine, Inc.

"Attention, middle class. Attention, middle class. You have been given twenty-four hours to get out of town."

Editorial Cartoonist
Pulitzer-Prize Winner

Fischetti

Chicago Daily News

JOHN FISCHETTI

Your editor, and Chicago Daily News Editorial Cartoonist JOHN FISCHETTI, had a chance to sit down for the following interesting conversation when John was in Greenwich for a day of golf with the Connecticut cartoonists. As you know, he was awarded the coveted Pulitzer Prize in May of 1969. This was given for the general body of his work done in the year 1968—not for a specific cartoon, although one which we've included with this story was his own particular favorite.

Q: For many years now, you have had contracts which allowed you complete freedom in doing your political cartoons—in other words you don't submit roughs, don't sit in on editorial conferences, etc. Which leads me to ask you how you developed, and how you maintain, the background necessary to do topnotch work without getting suggestions from editors, etc.

A. Well, reading is a constant thing—I read all of the newspapers I possibly can, for instance. I read the N. Y. Times, of course, but I also subscribe to the N. Y. Post which expresses a different point of view from the Times. My reading includes the Christian Science Monitor, all of the Chicago newspapers, the St. Louis Post-Dispatch, the Washington Post, Boston Globe, L. A. Times. And I go to an out-of-town newsstand from time to time to pick up other papers and publications. I subscribe to I.F. Stone's Newsletter, so you see I try to get as varied a reading list as I possibly can. Then, too, as background, I get the books that are put out on various political things—something that might come out on Vietnam by someone who's been a combat correspondent, or a book by someone who's doing the history of Vietnam, or Europe or NATO. It's very important to get all views. I, as a political cartoonist, have to arrive at a decision as to what I think is right on any particular issue. It would be absolutely foolhardy to read nothing but conservative papers, or nothing but liberal papers—all I'd be doing, in each case, would be confirming their prejudices. I want to find out as much as I can from every source. In this connection, a great source for American material is The London Economist to which I subscribe. In their American survey they have excellent coverage of the U.S. I learn a great deal from this particular publication. Further, I'm in a newspaper office, the Chicago Daily News, which is lucky enough to have a distinguished foreign service, and the various correspondents are friends of mine. From time to time, these men come back to the paper from their posts in the Washington Bureau, or from

Paris, London, Rome and many other places, and I see them and talk with them. You get on the subject of politics almost before you say 'hello' to these guys. They've been abroad and in the foreign service many, many years and I have a vital and great interest in these matters about which they're so knowledgeable. This is the life they love and they have no difficulty at all slipping into the topic. And there's one other thing—I'm a firm believer in living a rounded life. You have to enjoy yourself in this life—I get a great deal of pleasure out of my work but also I get a great deal of enjoyment out of people. I learn a lot from them—they make my life a fuller one—I couldn't be hermit-like. When you're doing the kind of work I'm doing, meeting people and getting their views is absolutely imperative.

Q: Would you tell us what your daily routine is like?

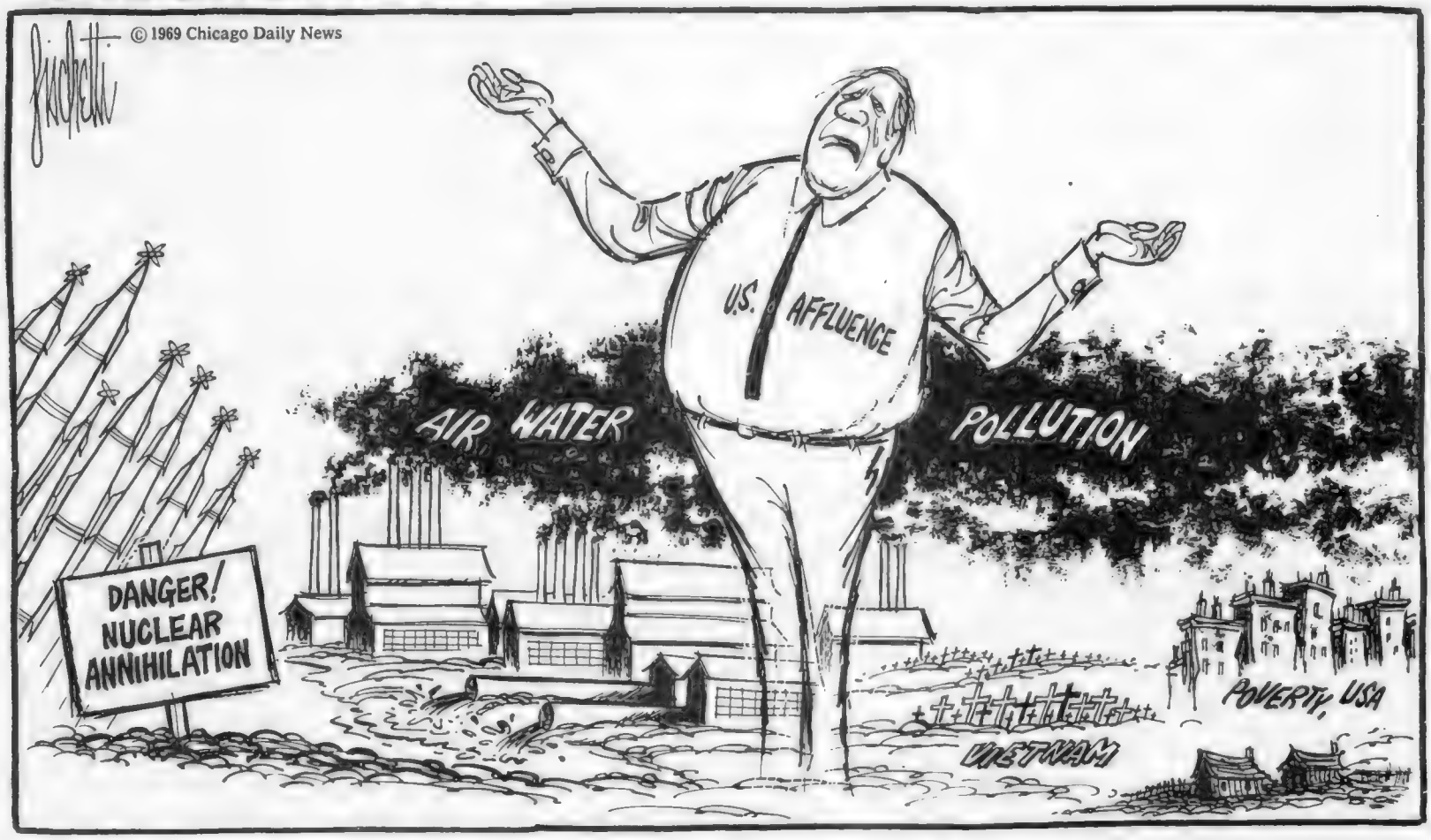
A: I read the Chicago papers and the N.Y. Times for 2 or 3 hours after I get into the office a little before 9 in the morning. After that I work on ideas. You may get a usable idea in 5 minutes or it may take you 3 or 4 hours. I do 5 of them a week.

Q: Will you say something about the interesting method you use to arrive at the day's idea?

A: Well, I start working on a layout pad and on the right hand side I jot down the things that are in the news at the moment—the stock market, Jordan, the Mideast, Cambodia. On the left hand side of the pad I'm doodling figures—thumbnail roughs—with the figures maybe an inch high. And I'll probably fill 3 or 4 pages trying to develop possible ideas in this way. I'm practicing the free association of ideas—just as if I was talking to a psychiatrist. A word or subject I've written will suggest a doodle, and from then on, ideas and sketches will be bounced around and associated, mentally and on paper.

Eventually I put a check mark beside the rough sketches of ideas that I'm thinking of going with on a particular day. Then I go through the several check marks I've made on the 3 or 4 pages of doodlings and put a line through the check which is beside the *strongest* idea. In other words, I'm checking my checks. Finally I put the date on this batch of sketches. Naturally I've got piles of these because I've done them now for over 10 years. After lunch I'll do the finish—it may take 3 hours or if it's simple, possibly an hour and a half or 2 hours. I do my finishes

Fischetti



"I CAN'T UNDERSTAND KIDS TODAY — WE GAVE THEM EVERYTHING"

WHY DON'T THEY LIFT THEMSELVES UP BY THEIR OWN BOOTSTRAPS LIKE WE DID?

Fischetti's favorite among his 1968 cartoons which won the Pulitzer Prize for him.

12″ by 6¾″ in size.

Q: What kind of an art education did you have?

A: I majored in commercial art in high school in Brooklyn, and because I quit 3 months before the finish, I had kind of a difficult time to get into Pratt Institute where I spent 3 years. My strengths in school had been drawing, and for some reason I loved economics and English and was awful in math and chemistry. At Pratt we hammered away for 3 solid years at the physical aspects of art—costume design, structural representation, life classes, design, history of art, etc. Which reminds me that it's always difficult to advise an aspiring cartoonist about whether art school training is necessary or not. It's a highly personal thing—for me the *greatest* thing was these years at Pratt. But the famous political cartoonist, Dorman Smith, never took any formal art training. He went to work in a steel mill after high school and my draftsmanship today isn't the equal of his. If a young fellow is like I was—with a minimum amount of talent and potential and good prospects, I would strongly recommend 3 years at a school like Pratt. But if he can draw like an angel, or like Dorman, he can save himself a lot of trouble by not spending those years in art school.

By the way, at 13 I saw Rollin Kirby's work in the N.Y. World and after that, this was what I wanted to do. I didn't realize that they were political cartoons at the time but I wanted to be a newspaper cartoonist like he was. A little later on, I became interested in politics, realized that that was what Kirby was doing, and began watching other political cartoonists. I was absolutely determined that this was my goal.

Q: What happened to you after art school?

A: Well, I went to California 3 or 4 months before the end of the course. I had been there and thought it would be kind of a nice place to live. A friend from Pratt, who was out there, asked me why I didn't apply for a job at Disney's. I did and was selected in a class of 8 to go to work there. I was an in-betweener, worked on 'Fantasia', and stayed about a year until I developed a terrible eye-strain. You worked 8 hours and then if you wanted to get

Getting part of that 'rounded' life.

anywhere you came back at night to improve yourself. Part of the program involved going to Griffith Park Zoo to sketch animals, and we had life classes, costume classes, etc. Then I remember going to the 'Sweat Box', a tiny, luxurious little room with overstuffed chairs and a screen, and looking at Disney movies from 'Steamboat Willie' on down through the years for 8 hours a day! The idea was to immerse us in the Disney style and technique. After a week of watching all day long, I had the blind staggers. It seemed like the most frightful form of torture and I had a great deal of difficulty with my eyes. It was quite frightening at one point when I couldn't see *anything.* The doctors kept me in a dark room for a month and then I was supposed to walk around on a golf course and look at green things.

After leaving Disney's I stayed in L.A. and did freelance work for the L.A. Times Magazine Section, did scratchboard drawings of Olvera Street, Chinatown, etc., did spots and tried to pick up bits and pieces of advertising art. Later I eked out a bare living in San Francisco and finally went to Chicago.

Q: What came next?

A: I took a little room on Cedar Street at $5 a week—it was just big enough for a drawing board and a bed. I didn't know a soul and wondered whether I ought to start at the bottom with the sleazier publications and work my way up, or start at the top and work my way down. Well, Esquire happened to be in the Palmolive Building, which is now the Playboy Building, and that was just 2 or 3 blocks from where I lived. Fortunately, I sold a lot of work to Coronet, did some drawings for Esquire and, flushed with victory, added some drawings for advertisers. At this point, Marshall Field was starting the Chicago Sun and the manager of the Esquire syndicate went over there. So I followed and got a Sun job ghosting strips, doing pasteups, illustrations, etc.

The new Sun had gotten Charlie Werner, who had just won a Pulitzer

Prize, from the Daily Oklahoman to be their chief political cartoonist. Then one day the assistant publisher came into my area and asked what I did and what I aspired to. After our conversation, he asked me if I could do political cartoons for the next 2 or 3 days and show them to him. I did about 10 of them and shortly thereafter was called by Turner Catledge, then editing the Sun. As you know, he later became the long-time Editor of the N.Y. Times. He congratulated me and told me I was now the associate political cartoonist of the Sun and that my work would appear on the page opposite the editorial page. This was one of the most beautiful moments of my life—I couldn't believe it—it was an enormous pleasure and I saw fireworks out the window. I did this for a couple of months and then went into the army for nearly 4 years. The first 3 years were spent as a radio operator and the last year I was on 'Stars & Stripes' in Paris. I went out on different assignments from there—covered the Petain trial, was in Munich when the war ended. When I got back to Chicago, my job wasn't there anymore—Catledge had gone to the Times. So I went to New York where I did drawings on babies' bibs and towels and book illustrations and spots for the Times. There was some work for Pageant magazine too.

Q: How did you get into political cartooning in New York?

A: One day I heard that the N.Y. Herald Tribune was looking for a political cartoonist. It turned out that they had a regular man, the well-known Dan Dowling, but they asked me if I'd be interested in doing one cartoon a week—which I was. After I had been doing this a while, a sort of a cartoon ping-pong match developed. Dorman Smith, the editorial cartoonist for the Newspaper Enterprise Association had the first of his heart attacks, and NEA President, Boyd Lewis, asked me if I'd fill in for Dorman during his illness. The Trib preferred that I not do this because NEA was a rival syndicate, and they countered by offering me 2 cartoons a week and more money. But Boyd kept coming back and each time he did the Trib raised the number of cartoons I did for them and gave me more money. Finally Dorman had another attack and Boyd made me a good offer to do 4 cartoons a week on a regular basis.

Fischetti

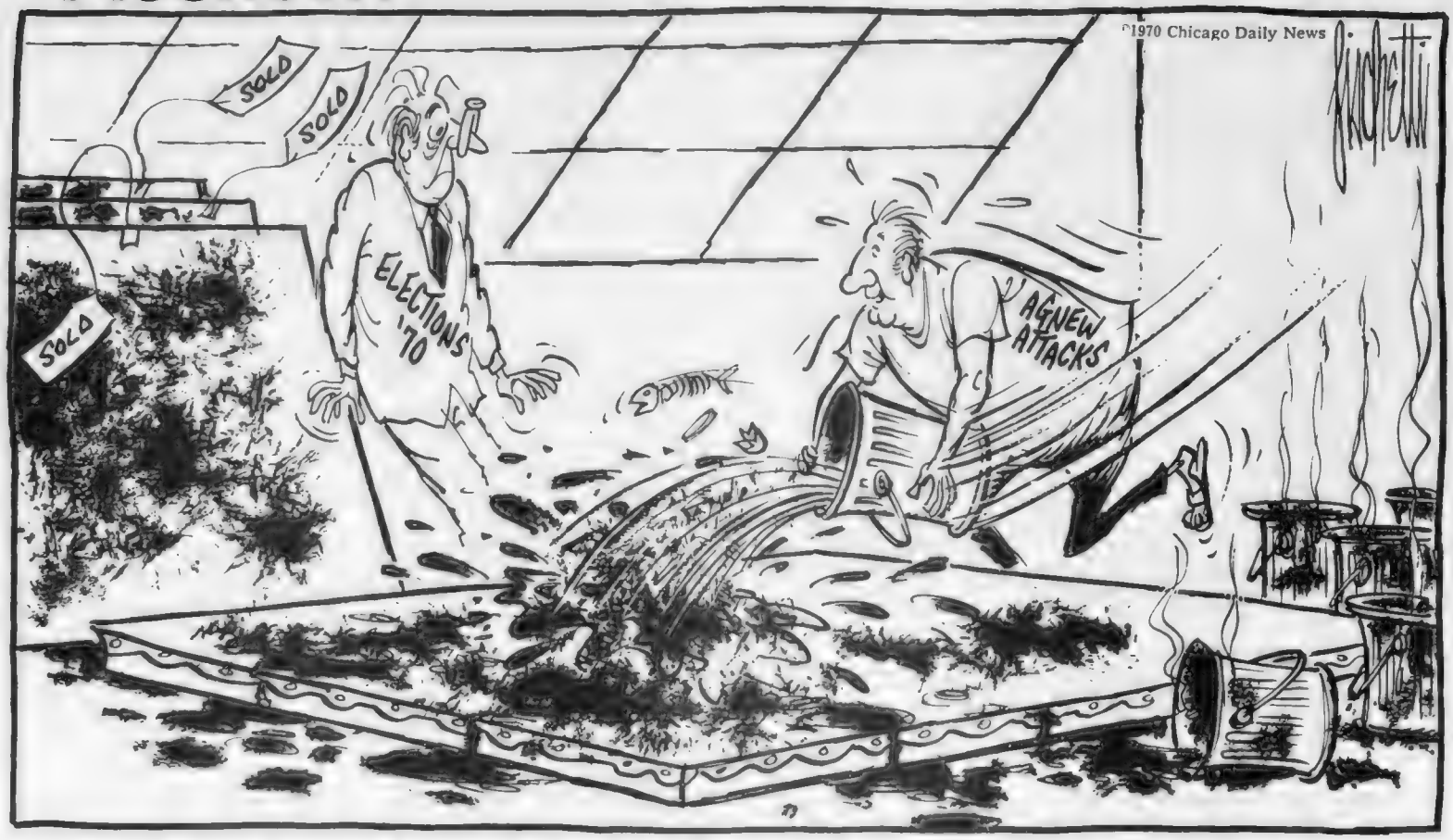
"NOW THAT THERE'S SUCH KEEN COMPETITION FOR JOBS, JONES, TOADYING ISN'T ENOUGH — I WANT TO SEE SOME GROVELING"

"—WE FIND THAT THE STUDENTS DID ATTACK NATIONAL GUARD BULLETS WITH THEIR BODIES..."

Fischetti makes a point on the TV program 'Cromie's Circle', featuring Chicago cartoonists. L to R are Wayne Stayskal (Chicago Today), Bill Mauldin (Chicago Sun-Times but hidden in photo), Chester Commodore (Chicago Defender), MC Cromie, Fischetti, Cecil Jensen (Chicago Daily News), and Jacob Burck (Chicago Sun-Times).

Photo by Thomas Fitzsimmons

Fischetti



"I DIDN'T KNOW I WAS AN ARTIST EITHER, UNTIL PEOPLE STARTED BUYING MY STUFF"

TheTrib said they couldn't sweeten the pot any more but wanted me to know that they had been very anxious to have me stay with them. I spent 4 years at NEA and during that time it was the custom for me to do roughs and for Boyd Lewis to check them. Eventually, I decided I wanted more freedom in doing my cartoons so I resigned. I went back to the Herald Tribune and asked if I could come back on my own terms—just do my cartoons and hand them in without anyone supervising them. With this provision I signed a one-year contract, did my work at home and mailed the finishes in. Under the contract, the Trib had the right *not* to publish if they didn't like a cartoon but they never exercised that right. I stayed with the Trib till it died. When that happened, I was lucky enough to get some offers from different newspapers around the country—including one from the Chicago Daily News. With the News I signed exactly the same contract I had with the Trib in New York and, once again, they have never elected *not* to publish one of my cartoons.

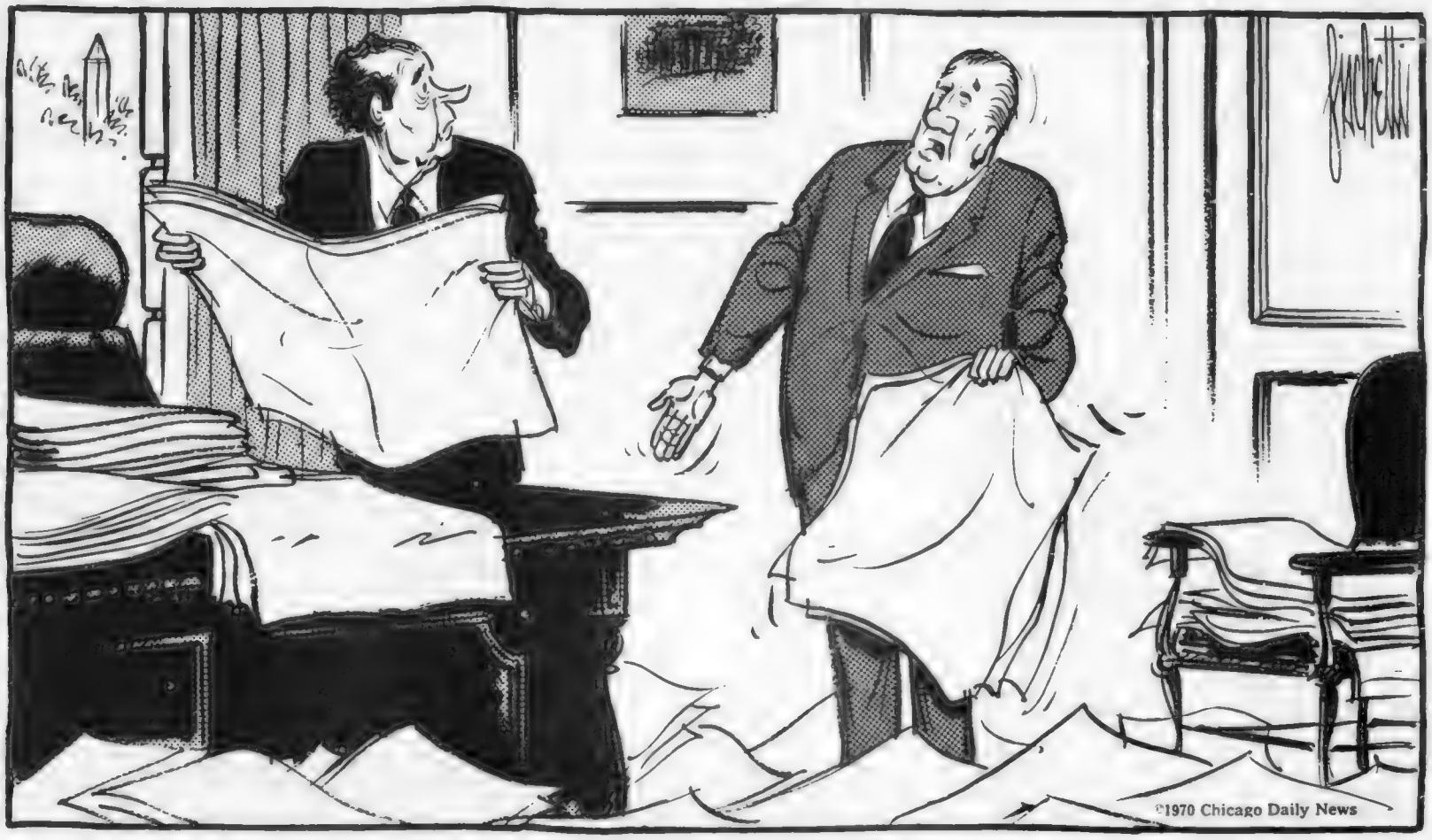
Q: What's this about you being a 'Doctor of Fine Arts' these days?

A: Well, in March of 1970, President Strider of Colby College sent me a letter congratulating me and asking if I'd accept an honorary doctorate. I was shocked by it and wrote back saying, "Holy cow, are you sure you haven't made a mistake here?" Apparently he was quite amused by my letter. Colby College is interested in elevating the standards of journalism and its 'Elijah Parrish Lovejoy' award has been given in the past to such distinguished newspaper people as John Knight, Jock Whitney, Carl Rowan, etc. So I felt very honored to attend the ceremony and to be designated 'Doctor of Fine Arts'.

Q: Would you say just a word, too, about the sessions that you occasionally have had with newspapermen at Harvard?

A: From time to time 10 or 12 topnotch newspapermen are selected to spend a year as Nieman Fellows at Harvard. They spend their time taking full advantage of the facilities for study and research and discussion—doing whatever they want. And on about 5 different occasions I've

Becoming 'Doctor of Fine Arts' at Colby College.



"WHY DON'T THEY ACCENTUATE THE POSITIVE? — HOW ABOUT ALL THE UNIVERSITY STUDENTS WHO HAVEN'T BEEN SHOT?..."

Fischetti

"I KNOW IT'S HARD TO BELIEVE, BUT HE...HE PINCHED ME"

"ALL I SAID WAS, I SURE HOPE WE DON'T WIND UP IN CHINA, SIR"

John Fischetti and his lovely wife, Karen.

been asked to come and sit with groups of these men in informal gatherings. They all bring their chairs around in a large oval—I'm introduced and they proceed to ask me questions about my work, my background, where I was born, how did I become interested in political cartooning, etc. I've shown them these idea pads I mentioned earlier and they seem to be absolutely mesmirized by those. Someone new comes in every week, by the way, to sit down and talk with these Nieman Fellows. Scotty Reston of the N.Y. Times, Pete Lissagor of the Chicago Daily News, and many others have been invited from time to time.

Q: And as long as we're talking about honors, would you tell our readers about that invitation you and your wife, Karen, received for dinner at the White House?

A: Well, the invitation was completely unexpected—I'm not a Nixon fan, as my cartoons will show. We were staying with friends in Falls Church, Virginia, Mr. and Mrs. Bill McGaffin of our Washington Bureau, and the cab we called arrived half-an-hour late. I might say that, on the way to the dinner, he made up 10 minutes when he found out where we were going.

The Premier of Italy was the guest of honor, which probably accounts for my being there—after all, I'm *not* from County Cork!

It was quite an evening with strolling violinists playing 'Arriverderci Roma' while we ate, ten to a table, with about fifteen tables. There were 150 guests, not counting the President's Cabinet and the Premier's entourage. Anna Marie Alberghetti sang for about an hour. At eleven the officials, Nixon, and the Premier left and there was champagne and dancing till about 1 A.M. It was very pleasant and everyone really seemed to enjoy themselves. I had an opportunity to see the two paintings that Shikler did of President Kennedy and Jackie Onassis. I liked them very much, although in Mrs. Onassis' painting I would have liked to have seen more color. Both paintings were monochromatic, beige, sepias, etc. That's what an evening is like at a State Dinner at The White House. No big deal, but very pleasant. ●

MAD SURPRISE PARTY!

Your editor had the good luck several months ago to be invited to a great surprise party which the gang at MAD Magazine threw for Leonard Brenner, their wizard production man. Afterwards it occurred to us that the millions of MAD fans would like to see what their favorite writers and artists and editors looked like. We immediately had the wholehearted cooperation of Publisher William Gaines, Editor Albert Feldstein, Associate Editors Jerry DeFuccio and Nick Meglin, Art Director John Putnam and the guest-of-honor Len Brenner, in this project. Incidentally, we think it's appropriate to say at this point that the entire staff of MAD—editors, writers, artists—seem to us like one big, happy family, and we always enjoy working with them. Present-day satire has certainly reached its high-point in their great publication. We have tried to include a brief sample of the work of each artist at the party—obviously a complete sequence would be physically impossible, and we know the MAD writers will understand why we don't include samples of their biting prose. Associate Editor Jerry DeFuccio has been kind enough to write the following few paragraphs for us, explaining how the party came to be, and our thanks to Jerry for that.

Photos are by MAD Art Director John Putnam and by CARTOONIST PROfiles photographer Jim Ruth.

By JERRY DeFUCCIO

Each year, in either October or November, MAD Publisher Bill Gaines takes all the MAD-men abroad, for two weeks relaxation, mutual admiration, and a continuous outpouring of inside jokes. We sojourn at the best hotels and lodges, travel in our own air-conditioned busses and land rovers, secure the services of the most congenial guides and interpreters, partake of the finest restaurants and native feasts, and Bill Gaines picks up all the tabs.

Much like the preparations for the annual Rose Bowl Parade, Bill spends twelve months planning the *next* MAD trip. We've been to Haiti, Puerto Rico, Surinam, Paris, Italy, Africa, Greece, and our last trip took us to Japan, Thailand and Hong Kong. This year it looks like Russia.

A couple of months after our return from each trip, we have a "reunion"; whether it be Italy Night or Africa Night or Orient Night. It's a chance to resurrect some fond memories of the trip, show our slides, and indulge in some powerful Bon Gusto wine and calamari (squid) and spaghetti in white clam sauce, at Little Charlie's on Kenmare Street in lower Manhattan. Such an evening is primarily a heartfelt "thank you!" to Bill Gaines. We give Bill a souvenir trip book, crammed with personal cartoons, poems, playlets and mementos, in appreciation. As Editor Feldstein once remarked good-naturedly to George Woodbridge, after perusing his labor-of-love cartoon, "Why don't you draw this well for the magazine, George?" In any event, these get-togethers are usually so much fun, we thought it would be nice to have a *non*-trip bash at Little Charlie's.

If we were to observe the same inviolable rituals of previous Little Charlie's banquets, we had to compile a souvenir book. Such a presentation meant we had to honor *somebody*. We couldn't honor Bill Gaines. He hadn't taken us *anywhere* since the recent Orient Night. So, we decided the guys would most readily turn out and respond to a Lenny Brenner Night. Len is our crackerjack Production man, a lovable and considerate guy, universally known as "The Beard". Len's stock in trade is feigning "no interest in the magazine" and "going out to lunch" when Editor Feldstein calls a conference too close to noon hour. To enhance his pseudo-contrary image, you'll find that he'll say "later" when you ask him to do something. Then he'll double back on you and do it immediately, in the most efficient and workmanlike manner.

The accompanying photos and cartoons reflect the spirit of Len's surprise fete. We thank Cartoonist Profiles' Jud Hurd and Jim Ruth for joining us that eventful night and breaking Italian bread with us.

MAD Publisher Bill Gaines

Al Feldstein, MAD Editor

The guest-of-honor.

Jack Rickard

Writer Dick DeBartolo, Editor Al Feldstein

Art by Jack Rickard

SEE THE UNSPEAKABLE BLOBS THAT MADE WOMEN FAINT AT THEIR SIGHT AND STRONG MEN'S STOMACHS TURN!

"THE HORRORS OF THE HOSPITAL DIET"

All artwork in this story copyright 1970 and 1971 by E.C. Publications, Inc.

Jerry DeFuccio and 'The Beard'.

Associate Editor Nick Meglin pours for Bill Gaines

L to R: Al Jaffee, Jack Rickard and John Putnam, MAD Art Director

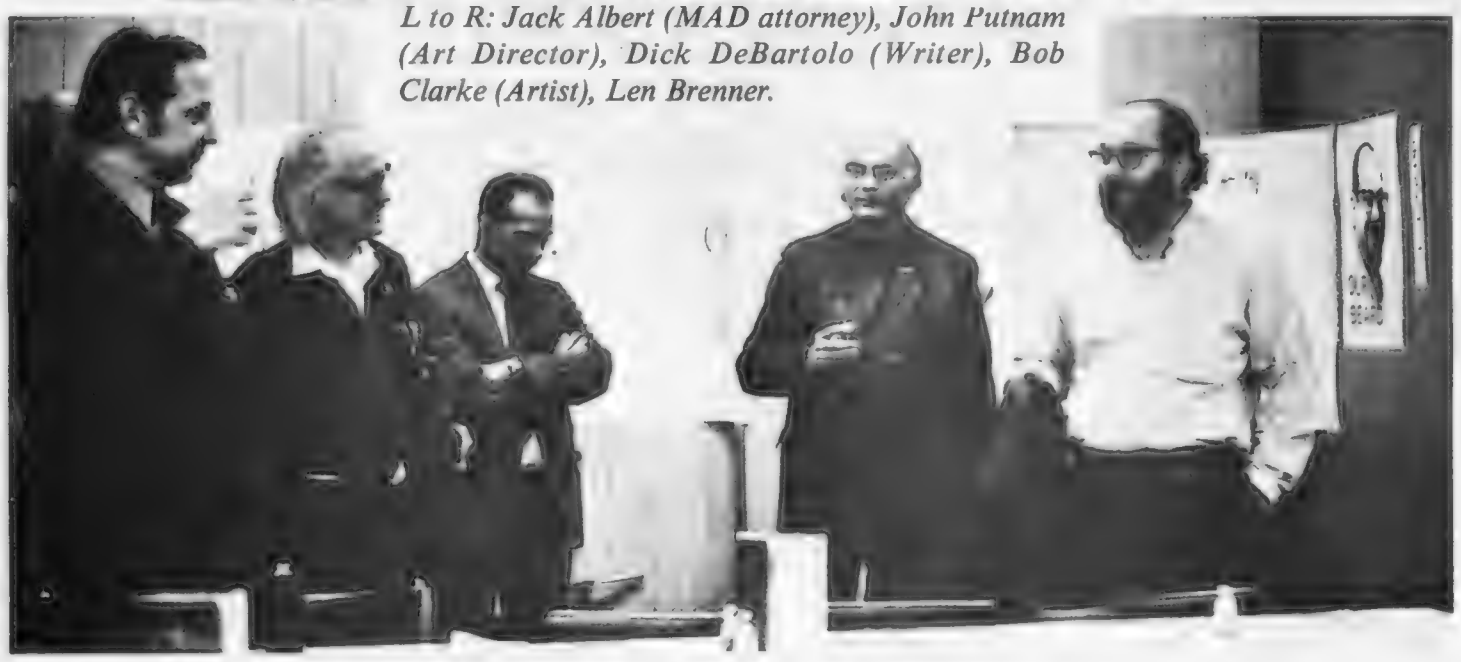
Jack Albert (Lawsuits), Antonio Prohias (Spy vs. Spy), Angelo (Artist) Torres

Writer Frank Jacobs

Special Agent Coldly, contact every Shoe Manufacturer in the country, and make a list of the ones that specialize in making black shoes!
Special Guest Agent Thunderbird, go to every Shoe Store in the 50 States, and make a list of all persons who bought black shoes recently!
Meanwhile, I'll go to International Airport and question everyone leaving town who's wearing black shoes! See you later, Chief! This may take time!
It better take less than 45 minutes! That's all that's left in the show!
RING

Art by Angelo Torres

L to R: Jack Albert (MAD attorney), John Putnam (Art Director), Dick DeBartolo (Writer), Bob Clarke (Artist), Len Brenner.



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Art by Antonio Prohias

Jacobs, Jaffee, Feldstein, Hurd, Albert, Davis and Meglin look on as Len Brenner prepares to open his souvenir book

Artists Angelo Torres and George Woodbridge and Associate Editor Jerry DeFuccio.

Artist Bob Clarke

Art work by Bob Clarke

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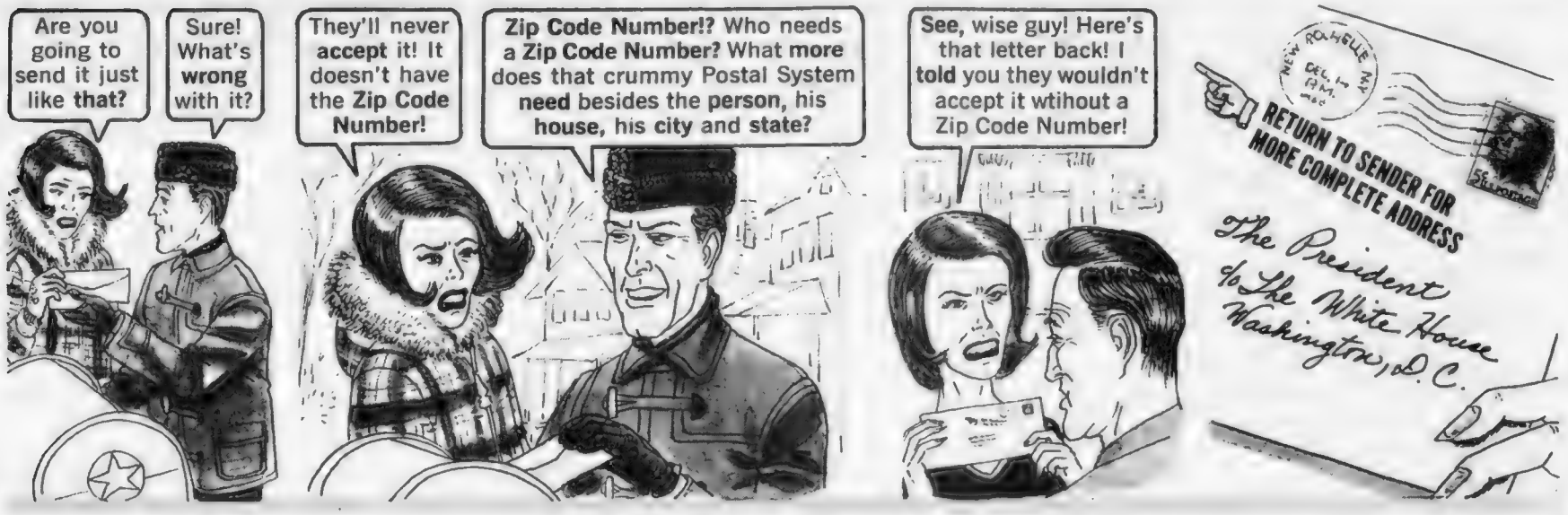
X-RAYVINGS

Dave Berg

Writer and Artist Dave Berg, Writer Lou Silverstone


Are you going to send it just like **that?**
Sure! What's **wrong** with it?
They'll never **accept** it! It doesn't have the **Zip Code Number!**
Zip Code Number!? Who needs a **Zip Code Number?** What **more** does that crummy Postal System **need** besides the **person,** his **house,** his **city** and **state?**
See, wise guy! Here's that letter back! I **told** you they wouldn't accept it wtihout a Zip Code Number!
RETURN TO SENDER FOR MORE COMPLETE ADDRESS
The President
to the White House
Washington, D.C.

Writing and Art by Dave Berg

NAMELIES

WRITTEN AND DESIGNED BY: MAX BRANDEL

MOSES

Max Brandel.

dior

(((c)))

MARIA ALLAS

PAUL HORNUNG

All artwork in this story copyright 1970 and 1971 by E.C. Publications, Inc.

Governor Reagan, we've just got to say
Perhaps your worst performance
is your one here today!
We'd like to oblige you, but one thing is clear—
You've laid an egg, so we'll stay here!
You'll stay here?
We'll stay here,
we'll stay here,
We'll stay here,
here, here!
We're sincere
when we say
We'll stay here!

If you won't listen to me, maybe you'll listen to J. Edgar Hoover!
Crime doesn't pay! Give yourselves up so we can throw the book at you!
Dear kindly Mister Hoover,
You've had a long career!
In nineteen ninety-seven
We bet you'll still be here!
We know you would be happy
To jail us all for good!
Jumpin' G-Men!
Don't you wish you could!
Hah!

Art by Jack Davis

Artist Jack Davis

Jack Davis scratches an itchy ear

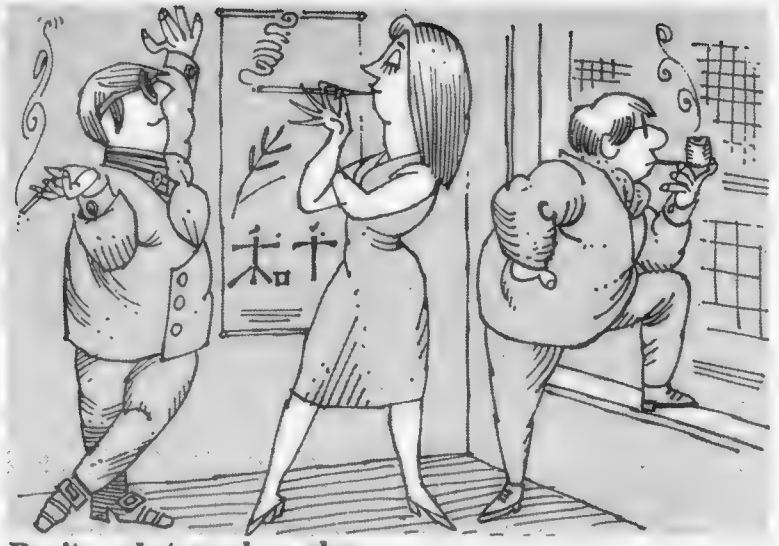
Jack Davis, Jerry DeFuccio, Al Jaffee

Bob Clarke draws his impression of 'The Beard'

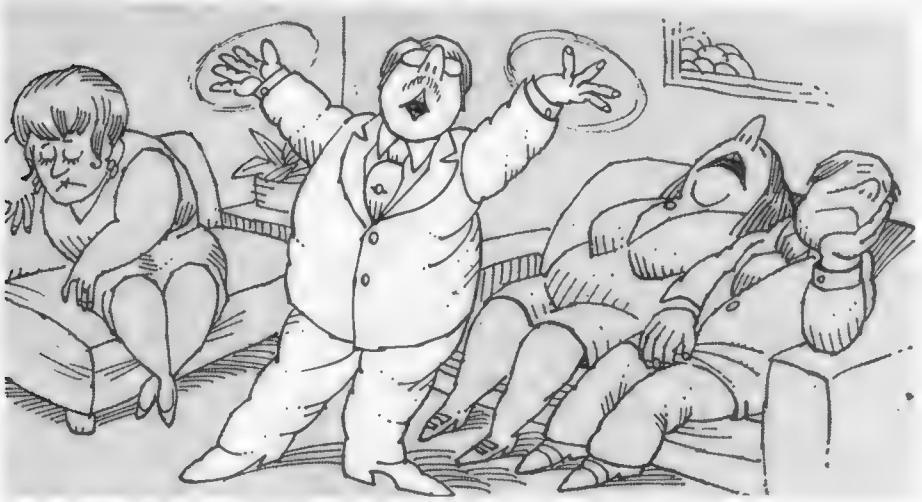
Al Jaffee makes a point

Art by Al Jaffee

Don't you hate smokers who . . .
. . . flick their ashes out windows of fast-moving cars when you're sitting in the rear seat!



Don't you hate smokers who . . .
. . . affect phony smoking poses that are supposed to make them look smart and sophisticated!



Don't you hate smokers who . . .
. . . bore you with the details of their experiences every time they attempted to give up smoking!

Don't you hate smokers who . . .
. . . add yet another butt to a full ashtray without ever once thinking of emptying it!

Max Brandel, Jack Rickard, Photographer, Brenner, Hank Fishman (MAD sporting equipment supplier and longtime friend), Jack Davis, Associate Editor Nick Meglin and Publisher Bill Gaines.

Comic Book Artist
DAN DeCARLO

Photos by Jim Ruth

"The guys would yell after me—'you're wasting your time, De Carlo'."

by JIM and GERRY RUTH

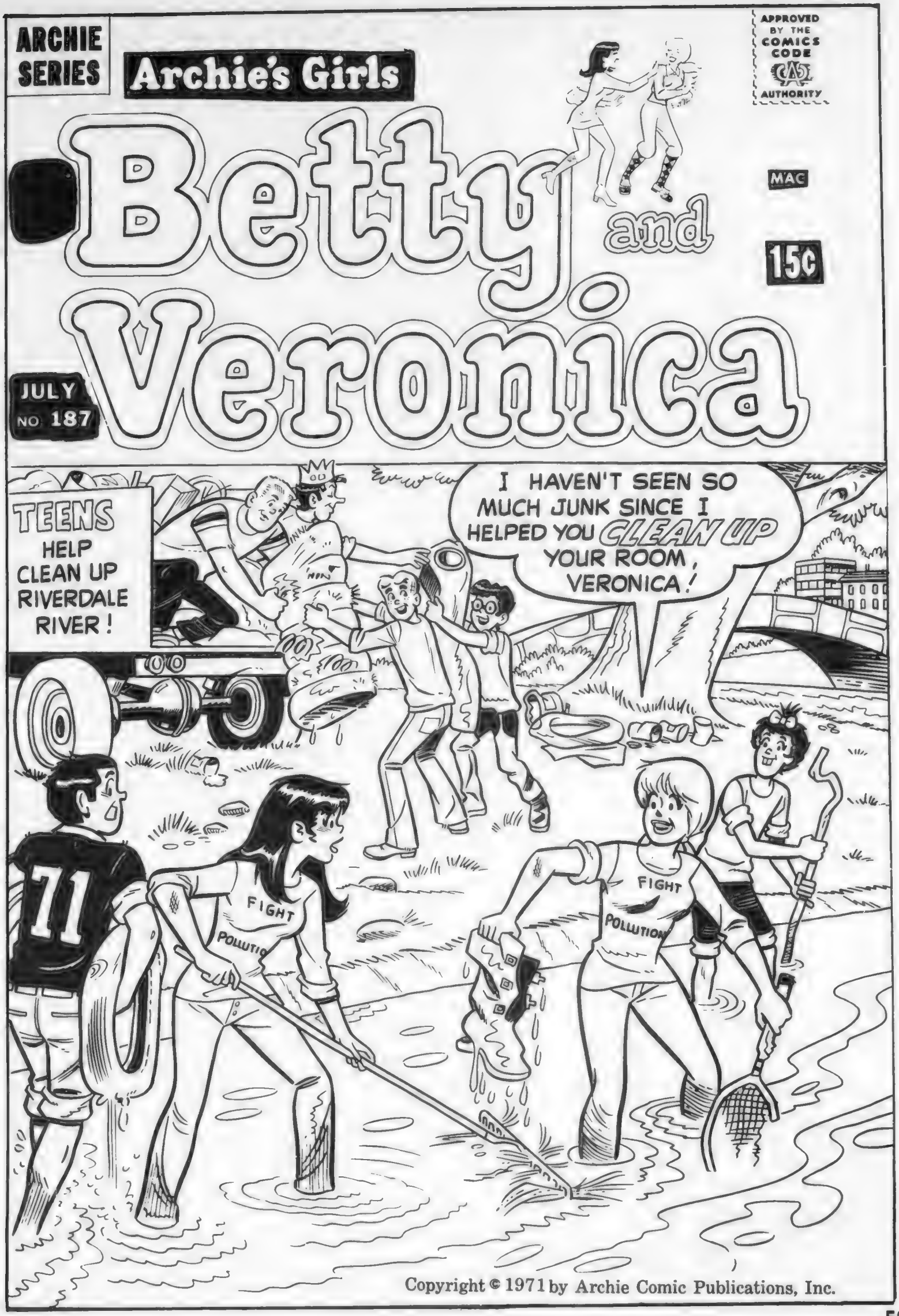
Ask the average comic book fan to name an artist in this field and, chances are, he'll give you the name of a super-hero artist. But there are men in the field whose work is as widely distributed but whose names are not as well known. One of these is Dan De Carlo, comic book artist for twenty five years, the past ten for Archie Publications.

Dan has illustrated over twenty thousand pages of comic books (that's more than one hundred thousand panels!)

While his name might not be as widely known as the standard super-hero artist, a man with over twenty thousand pages to his credit certainly has his fans. Dan recalls some of his: "A girl in Italy has been corresponding with me for almost twenty years. She saw my first work when I was doing Millie the Model, and wrote to me. She is a fine artist herself and has been following my work through the years. I was amazed that she recognized my drawings, even though they weren't signed, and could tell when I had changed publications. It is surprising, too, that many of the youngsters recognize my style and write to me to comment on different things that I have drawn. My latest crop of fan mail is from helicopter pilots in Vietnam who want pin-up pictures of Betty and Veronica."

Dan and his family live in Scarsdale, New York. His Belgian-born wife, Josette, is his number one fan as well as his built-in fashion consultant. Josie's fashion awareness is most important since teenage illustration leans heavily on current styles and ever-changing fads.

Right after the Second World War, Dan tried to get started in the art field. "It was rough going," he rem-



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NO.55
ARCHIE
GIANT
SERIES

25¢

APPROVED BY THE COMICS CODE AUTHORITY

MAC

Josie

AND THE PUSSYCATS

WOMEN'S LIBERATION IS OF THE UTMOST IMPORTANCE TO US --- WE *MUST* HAVE *EQUALITY*, WE *MUST* HAVE *FREEDOM* --- WE *MUST* NOT ALLOW OURSELVES TO BE *TIED DOWN!*

EXCEPT BY THE *FASHION DESIGNERS!*

SOAP

Copyright © 1971 by Archie Comic Publications, Inc.

Photos by Jim Ruth

"She wouldn't believe I was making seventy five dollars a week!"

inisces. "To support my wife and twin sons, I was working for my father, hanging windows, cutting grass and selling an occasional cartoon. I sold two gags. I had done my batch of cartoons on all different size papers. Some were drawn on typing paper, others on brown paper and small scraps. A sympathetic editor told me to use 8½ by 11 white paper because it looked better.

"In the winter it was especially tough because I couldn't get any odd jobs to make ends meet. Josette was homesick and took the kids back to Belgium while I tried once more to get started.

"I got a regular job ghosting for another cartoonist. One of the other guys doing the same thing was also doing comic books. He told me I could make twice as much in comics. A week later I went to Marvel on my lunch hour. They liked my work and I got a job with them. Inside of one week my income jumped from $100 a month to $75 a week. I couldn't believe I was making all this money.

"Josette couldn't believe it either. I had to send her the stubs from my pay checks to prove I was now making enough for them to come home.

"I'm still in comic books and a lot of years and a lot of pages have passed since my first $75 check. The boys are grown now and both are in the arts. Jimmy is a talented photographer and Danny a fine arts painter.

"They have very different attitudes towards art than I had when I was their age.

"They were very great fans of mine when they were younger. But they got away from it and turned to the adventure strips. In college that was very camp.

"Danny likes to experiment, he thinks my work is too symmetrical. He says that the composition and perspective are always too right. They are critical of art work only if something is physically wrong, but that's all. When I was at art school, if something was wrong, it was wrong.

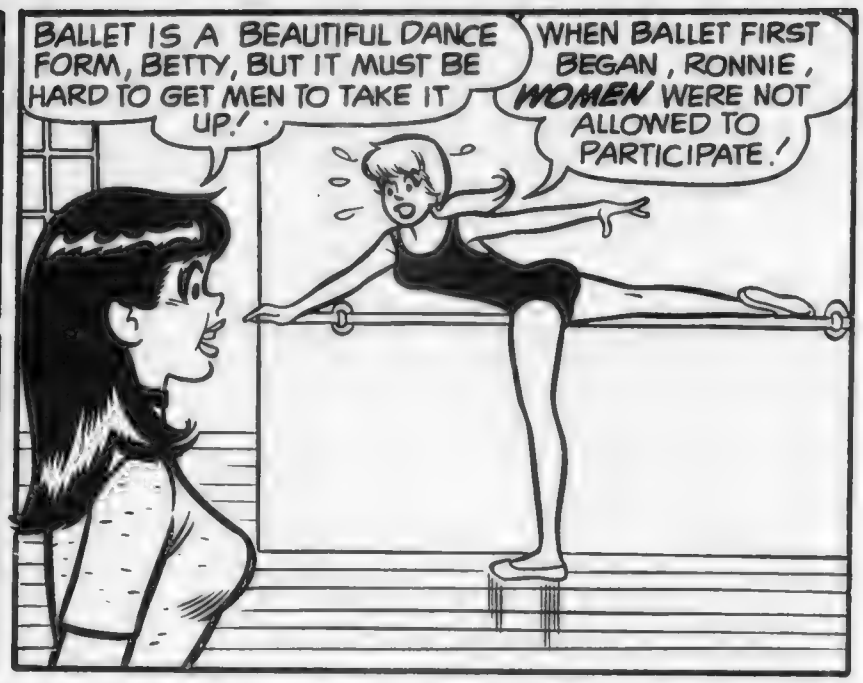
"I went to art school for three years before the war, one year during the day and two years at night. I can remember some of the cold winter nights when I would be trudging along with my art work under my arm and the guys from the neighborhood would yell after me, "You're wasting your time, De Carlo. You'll be digging ditches, too." I only came close to quitting once and that was when I didn't have the monthly tuition. For the lack of $12, I almost dropped out. But the girl in the office told me not to worry about it so I kept going.

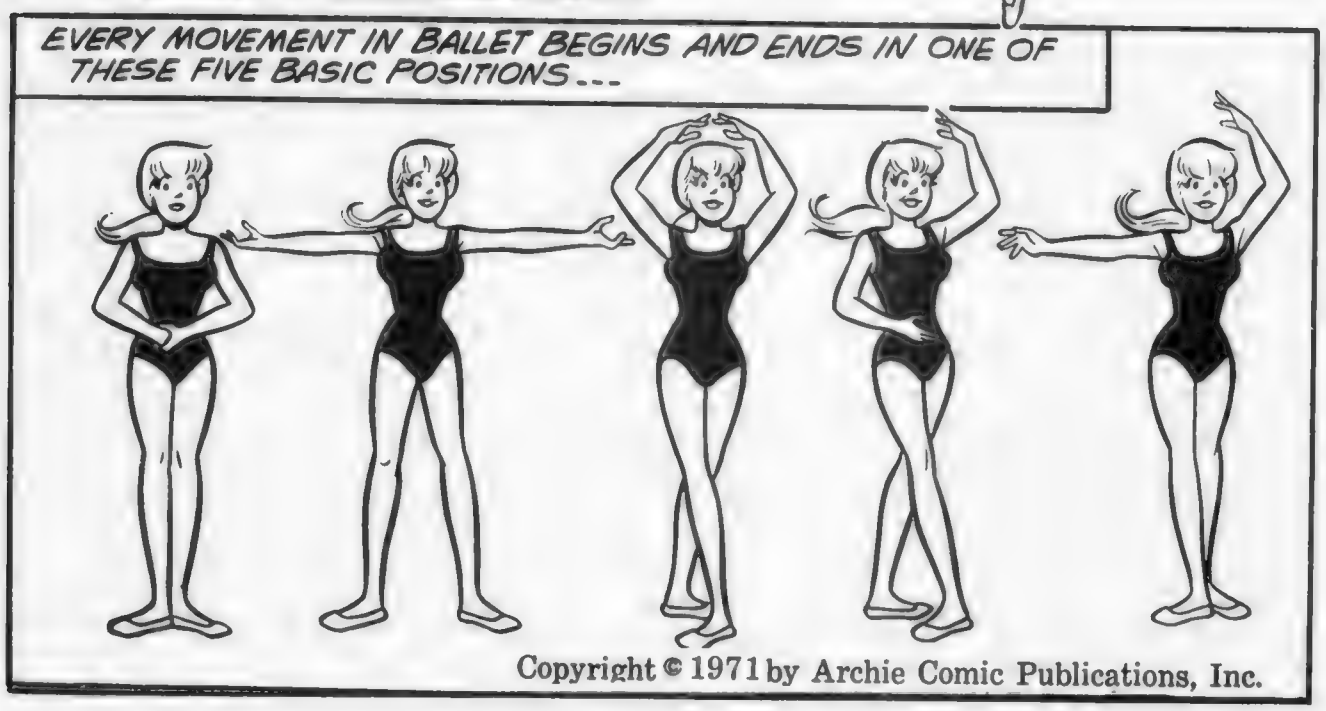
Dan with his son Jimmy and Josette.

"Danny thinks my work is too symmetrical."
(The painting shown here was by Dan's son, Danny.)

Betty and Veronica TEACH IN

"TO TOE THE LINE"


BALLET IS A BEAUTIFUL DANCE FORM, BETTY, BUT IT MUST BE HARD TO GET MEN TO TAKE IT UP!.
WHEN BALLET FIRST BEGAN, RONNIE, WOMEN WERE NOT ALLOWED TO PARTICIPATE!



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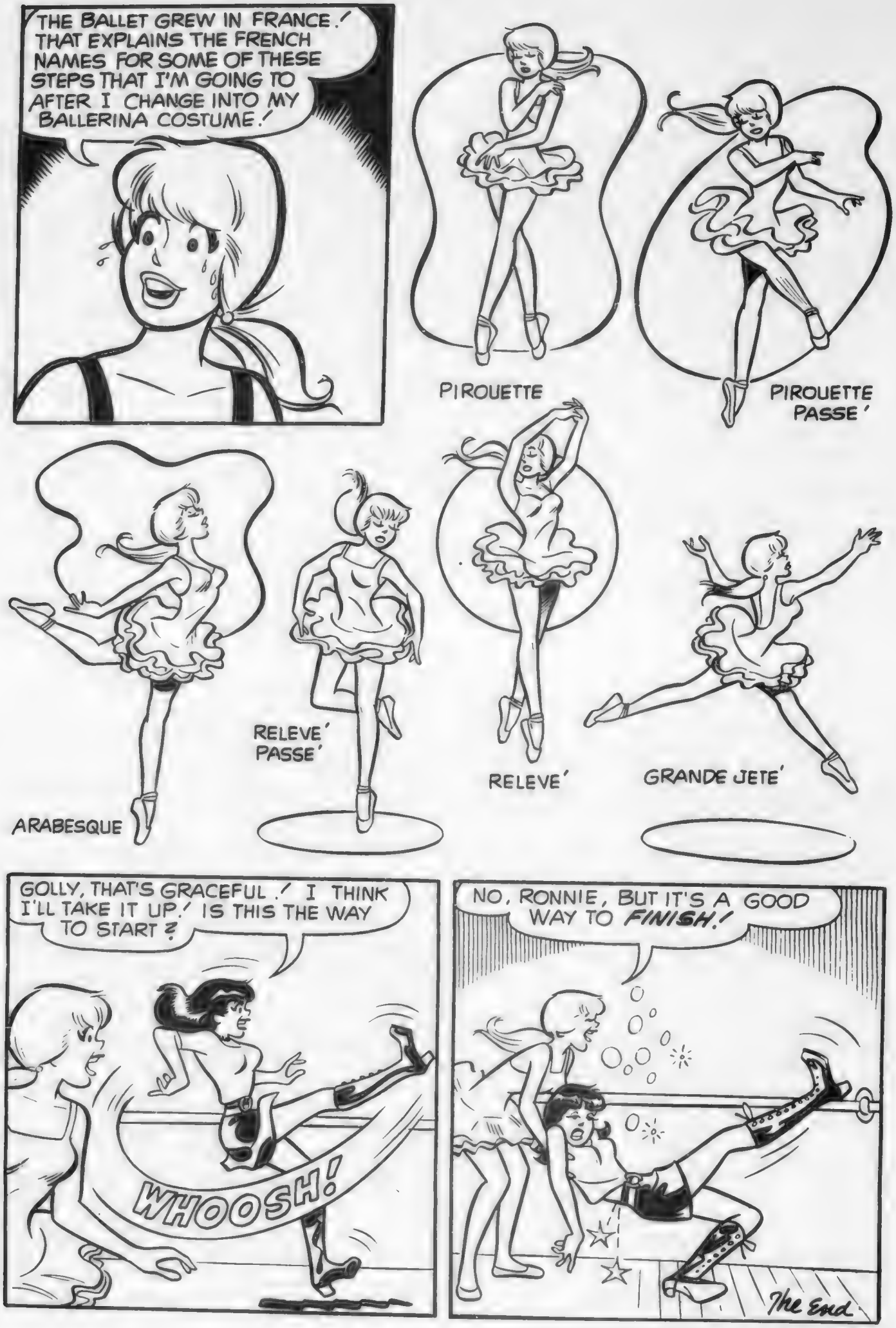

THE BALLET GREW IN FRANCE.! THAT EXPLAINS THE FRENCH NAMES FOR SOME OF THESE STEPS THAT I'M GOING TO AFTER I CHANGE INTO MY BALLERINA COSTUME.!
PIROUETTE
PIROUETTE PASSE'
ARABESQUE
RELEVE' PASSE'
RELEVE'
GRANDE JETE'
GOLLY, THAT'S GRACEFUL.! I THINK I'LL TAKE IT UP.! IS THIS THE WAY TO START?
WHOOSH!
NO, RONNIE, BUT IT'S A GOOD WAY TO FINISH.!
The End

"I studied anatomy, life drawing and composition. I learned color from an old English artist when I was in England."

Now Dan spends his days doing pencil drawings for the Archie comic books. Dan has an inker for his work, Rudy Lapick.

"Inking is very interesting and very important. The penciler doesn't really have a say in what the end product will look like. You will do what you think is a good job and then the inker and the colorist get hold of it. In my case, I'm fortunate because I've worked closely with Rudy in the past and he does the inking just the way I want it. Some pencilers don't even know who is going to get their work after them. The ideal is to pencil and ink yourself, but in the long run you can earn more money just penciling.

"Rudy and I used to share a studio but now I work at home. I send him a whole week's work at a time and he sends it in. I don't see it again until it's published.

"Scripts are sent to me in story board form (rough sketches). Years ago, they used to come in typewritten form, which I prefer to layouts, since I don't necessarily follow the sketches. It's also nice if the writer is an artist, too. I've found that the artist-writer generally won't give you the impossible to draw.

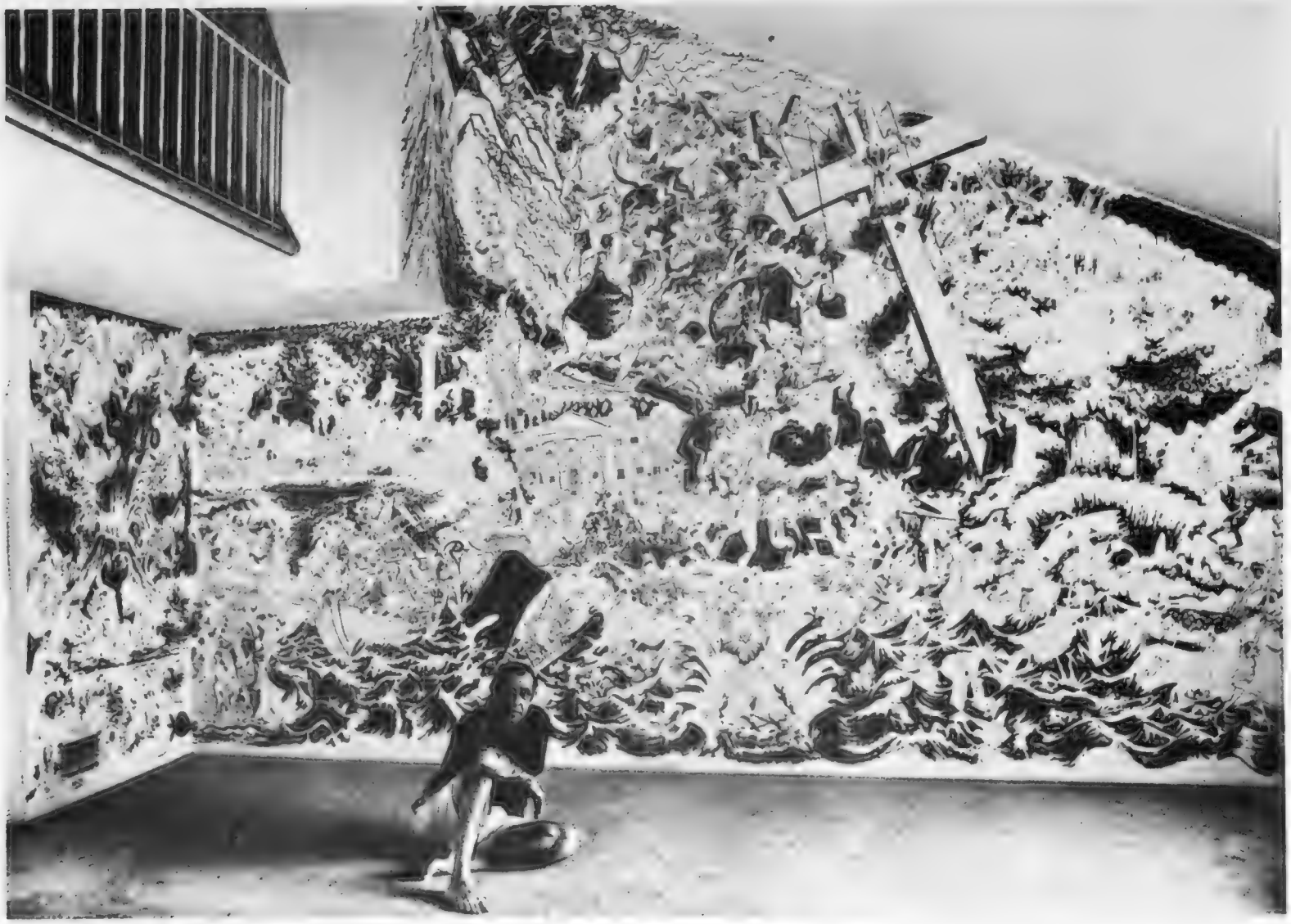
"It's a funny business. The writer is often instructed on the type of story to do. I'm amazed at how they can come up with forty or fifty pages of quite good stuff every week. The master at this is Frank Doyle of Archie and in adventure, it's Stan Lee.

"Both were in at the birth of comics and like Mickey Spillane (former comic book writer) are staunch defenders of comic books.

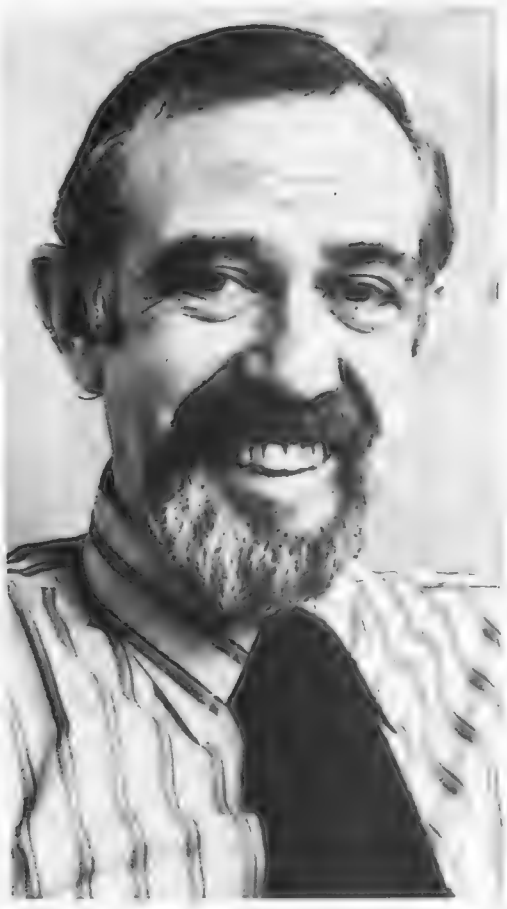
"Writers like Frank and Stan come up with not one good story, but many, many, week after week, year after year.

Dan's personal super-heroes through the years have been Alex Raymond, Charles Schulz, Mort Walker, Johnny Hart, Reg Smythe and Arnold Palmer. And when he's not at the drawing board, Dan manages to come up with a pretty fair golf score, week after week, year after year. ●

"I used to have a studio but now I work at home."



Overall shot of Phase One—me before the beard.



GENE BASSET

The MIGHTY MURAL by GASSET

Recently, KARL HUBENTHAL, the editorial cartoonist for the Los Angeles Herald Examiner, wrote CARTOONIST PROfiles with a great suggestion which resulted in the startling photos you see with this story. Karl wrote, "Gene Basset, the editorial cartoonist for Scripps-Howard, has the damnedest mural in his home outside Washington, D.C., that you've ever seen. It covers two walls of his two-story living room, and involves every current political figure you can name. You know what a great draftsman Gene is—it's worth a trip to Washington just to see it!

Naturally, we were quick to follow up Karl's suggestion and we were lucky enough to get these comments, photos, and captions from Gene Basset very soon after that. Gene says, "I started the mural on my living room wall, New Year's Eve 1967—as a chaser to whatever I was drinking that night. The only 'plan' to this catharsis was a political Bible, so loosely—very loosely—I used Biblical stories to phrase my heroic events." The captions under each photo are by Gene Basset himself.

Before going on to the pictures, just a few notes about Gene. Before he joined Scripps-Howard in 1962, he had been a theatrical caricaturist in Brooklyn, a sports cartoonist in Boston, a political cartoonist in Honolulu. He also taught at the Famous Artists Schools during the years from 1957 to 1962. Some of his favorite subjects have been Presidents Nixon, Johnson and DeGaulle, Senator Hubert Humphrey, George Romney and California Governor Ronald Reagan. Gene has said that characterizing women is more difficult, and has given Shirley Temple Black as an example. He says, "Too many readers remembered her as Shirley Temple and not the woman running for Congress."

As chief editorial cartoonist for Scripps-Howard, Gene believes he has to be a biographer of the times as well as a cartoonist. He realizes he would win few popularity contests among his subjects and doesn't expect to. But he says he has an obligation, and explains it this way: "No matter how much I satirize them, it must be within the bounds of accuracy," He does six cartoons a week.

Basset cartoons with this story for Scripps-Howard Newspapers.

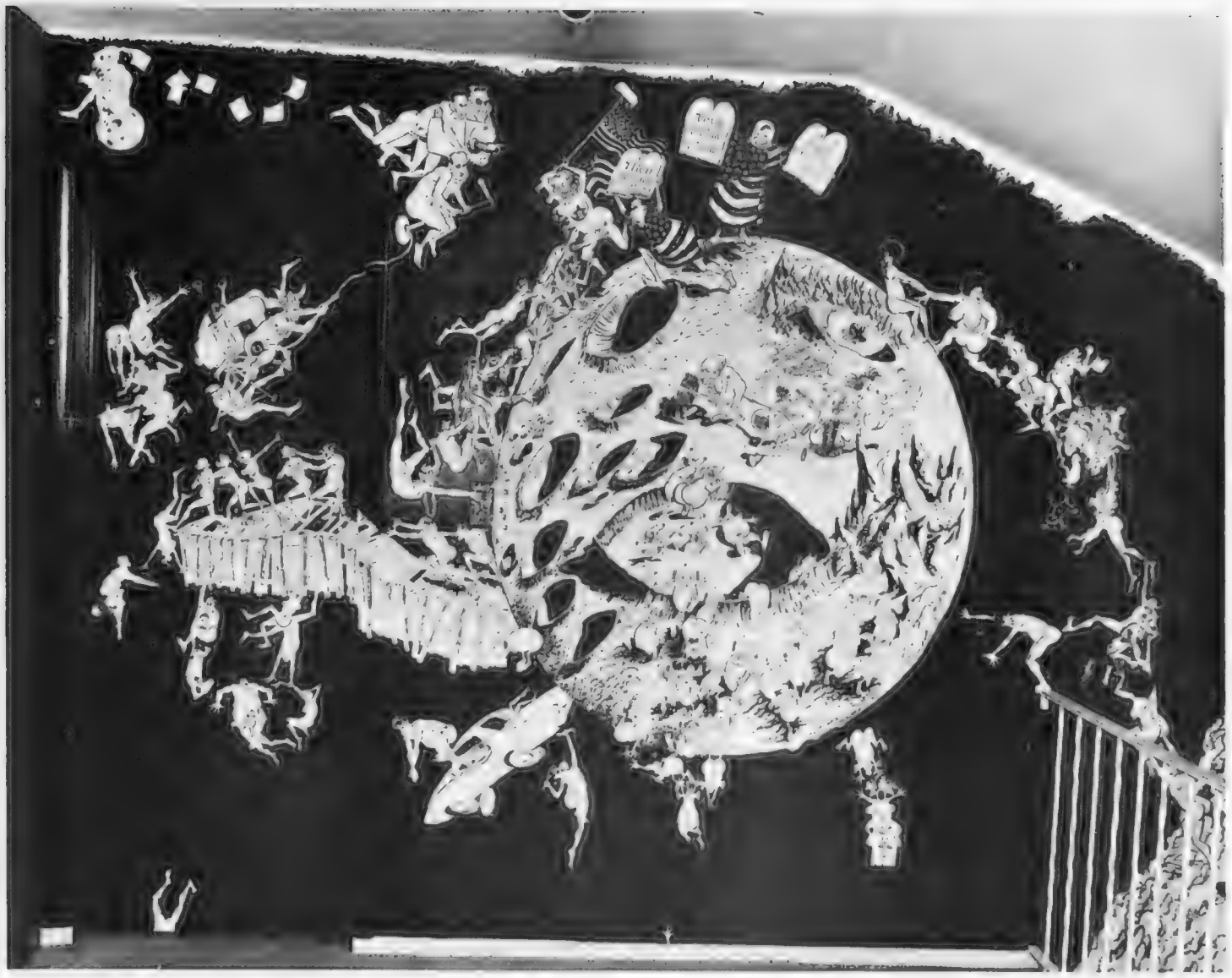
Crucifixion of Pope Paul by the dissidents.

Ho Chi Minh as Moses, receiving the Scripps-Howard editorial tablet from my former boss—Walker Stone.

Dean Rusk as Jonah, with assist by Westmoreland.

The Great Society as the Tower of Babel, and Goliath in the shape of Mao.

The Creation as seen by Karl Marx.



Phase Two—the escape to the moon—up on my balcony—Agnew, John and Marth, Teddy, etc. That's Tim Leary turning on the light switch.

HIGH SCHOOL Cartoonists

This account of the yearly convention of the Columbia Scholastic Press Association, which involves high school cartoonists, was written for CARTOONIST PROfiles by Bill Dunn who is himself the son of famous cartoonist Bob Dunn, who does "They'll Do It Every Time" for King Features Syndicate. Bill Dunn graduated from Fairfield University not so long ago, now produces the weekly 'TV Cameos' column for KFS, and is enjoying all the interviewing of TV celebrities which goes along with writing his column.

Drugs: Your Choice

Editorial category: won by Janice Warren of Quincy High School in Quincy, Illinois. The Judge, Doug Borgstedt, said, "Actually Janice Warren's is by far the best, being more in the framework of the editorial cartoon concept."

by BILL DUNN

Busy as Columbia University's campus usually is, things were even busier for three days this past March. And it had nothing to do with the approach of spring. Actually the Columbia Scholastic Press Association accounted for the added activity. They were holding their yearly convention on the campus (March 11-13), which ended up attracting high school students from across the country to represent their school publications in discussions, lectures, and competitions.

The CSPA and this year's convention are hardly new to the old New York campus. Both have been in operation there for forty-seven years, beginning in 1924 when a small group from metropolitan schools assembled under the direction of Joseph M. Murphy, the association's first secretary and now Director Emeritus. And it was during the following year that Murphy conducted the first of the now popular magazine and newspaper competitions, which drew 179 entries.

Since then things have grown enormously. Through the years over 147,000 students attended CSPA conventions (possibly some of the cartoonists and writers among this magazine's readers are included in the attendance figure). This year's convention had more than 3,700 delegates, coming from as far away as California, Texas, and the Dakotas. Buses too came up from Georgia, Alabama, North and South Carolina. And there was a big turnout from the metropolitan schools as expected.

The purpose of it all as the Columbia Scholastic Press Association sees it is to "maintain the amateur standing of the school publication ... of repulsing encroachments of those who would make it an object of exploitation and an instrument of propaganda ... of preserving it as an educational project and institution ... of keeping it avocational in tone and the outgrowth of the experience of those who produce it and are served by it."

As for many of the students though, the CSPA means the big yearly convention in New York City and the chance to get pointers on writing, cartooning, and photography from the professionals and to discuss various aspects of the publishing industry. With just that in mind, Charles O'Malley, the present director of the CSPA, arranged to have on hand a most impressive list of speakers, coming from The New York Times, The New Yorker, Boy's Life, New York Magazine, and The New York Post. The selection was certainly more than enough to please

the most demanding of high school editors, writers, photographers, and cartoonists.

While the emphasis on speakers would seem to be on newspaper and magazine journalism, it wasn't totally. Judging by the hundreds of cartoon submissions for the convention contest, Mr. O'Malley knew there would be as always a great student interest in the cartooning field and accordingly scheduled a talk by King Features' Ken Bald, the creator of the "Dr. Kildare" comic strip. His topic as listed in the program would be "Cartooning, Explanation and Demonstration."

As things turned out, Ken Bald and "Dr. Kildare" drew over four hundred students to McMillin Theater at 3:10 on the first afternoon of the convention. The attendance figure is even more impressive when you consider that other lectures were being held throughout the campus at the same time. Those who came were very attentive as they heard Ken talk about his strip, its characters, and his own experiences in cartooning. Many of his remarks were illustrated by quick sketches. And then finally the students had an opportunity to ask questions.

As for the response to Bald and his discussion that might best be judged by the last few minutes of the question and answer period. Near the end of the fifty minutes allotted to the lecture, Ken asked if there were any more questions. Arriving at the last one, he listened as a girl asked if she could have a drawing. Ken said yes

Sports category: won by Glenn Horst from Scotch Plains-Fanwood High School, Scotch Plains, N.J. His cartoon, "A Championship Pep Talk" was selected by Alan Maver (KFS sports cartoonist). Alan said, "He was the only one who tried drawing real people. And from the variety in the faces he's caricatured, I'm sure he succeeded quite well."

HELLO DERE
This SaturDAY Night's Gonna Be Great! Wow, I Mean Really Wow!
Now Mens, I Know Ya Wanna Do Good, But, Ya Gotta Stop That @#$!! Swearin'! An' Dammy Wouldja please Get A Haircut Soon, Huh?
Now Boys, I Don't Care How Ya Talk or How Ya Dress, Just Make Sure Ya Playta Win— Duhh! I Like That Play Real Good Real Good!
HA We Really Beat them, Huh?@#$%
Waddya Mean Im Hairy? I Ain't Hairy Am I?
Lob I"
CAPT
COACH
COACH
If I Ever Get My HANDS on Horst!
I Am A Soccer player, I Am, I Am I?
CAPT
OH Boy OH Boy Oh Boy (Hic) -(Hic) Oh Boy!
GH

"A Championship Pep Talk"

KEN (Dr. Kildare) BALD draws for over 400 fledgling cartoonists and fans at Columbia University's McMillin Theater.

Photos for this story by Eric Hedlund

she could and then thanked everyone for their attention.

At that point it was as if a starter's pistol had been sounded. Twenty or so of the more enthusiastic cartoon fans dashed for the stage, encircling Ken Bald at the easel. Within a few seconds, he had given away all his proofs, originals, and sketches. He stayed a few more minutes at the request of the students to answer some additional questions at close range, do a few quick drawings, and sign autographs. Then with art work in hand, the students thanked Ken, checked their programs and with one another for the schedule of events, and finally left for the next lecture.

While Ken Bald had finished his spot, that wasn't it for cartooning. There was still one more item of business, the Cartoon Contest Awards. The results of the contest were long awaited to say the least. Submissions had been coming in for months and by the February 10th deadline more than 200 entries had been received. Then, with a fine regard for building up suspense, Mr. O'Malley decided to schedule the announcement of winners at the last event, the concluding luncheon, held at the New York Hilton Saturday,

March 13.

An instrumental part of the competition of course was the professional judging of submissions. This year as in the past it was handled by three King Features' cartoonists. Bob Dunn ("They'll Do It Every Time") took care of comic entries. Doug Borgstedt (King editorial cartoonist) picked the editorial winner. And Alan Maver (KFS sports cartoonist) judged sport submissions. Then at the final hour, their choices were announced.

Bob Dunn selected James Wiese of Arthur Hill High School in Saginaw, Michigan as the first place finisher in the comic area. His cartoon impressed Bob with its detail, the quality of the art work, and its humor.

Doug Borgstedt picked Janice Warren of Quincy, Illinois as editorial winner for her cartoon, "Drugs: Your Choice." Doug mentioned, "Actually Janice Warren's is by far the best, being more in the framework of the editorial cartoon concept."

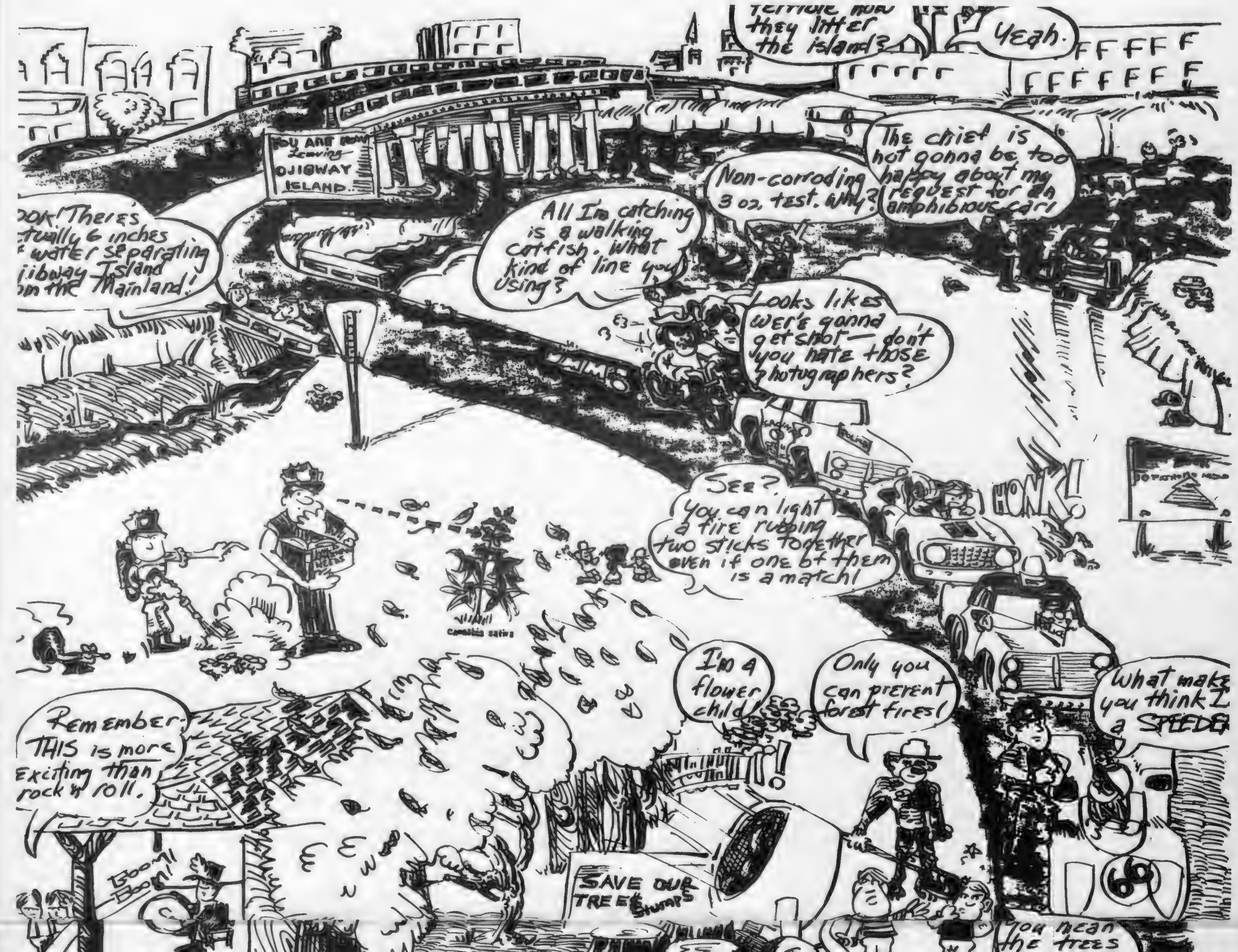
"A Championship Pep Talk," drawn by Glenn Horst of Scotch Plains-Fanwood High School in New Jersey, was the sports cartoon winner. After judging the submissions, Alan Maver commented, "He was the only one who tried to draw real people, and to form the variety in the faces he's caricatured, I'm sure he succeeded quite well."

With the announcement of contest winners being the conclusion of it all, the convention was then adjourned until next year, March 9, 1972. And already preparations have begun for the forty-ninth convention. Next year's objectives will be pretty much the same as in the past. As the association's director, Charles O'Malley, said, "We're in this to aid schools, students, and advisors, to help them put out better papers."

If the enthusiasm of the students and their submitted articles, newspapers, and cartoons are any indication, the Columbia Scholastic Press Association seems to be achieving its goals, which isn't without its benefits to the publishing world at large. Since many of the students who attend the conventions have professional ambitions, the cartoon syndicates, magazines, and newspapers in the years ahead can expect some talented applicants from the CSPA class of '71.

Here Ken Bald illustrates a point with a drawing.

On the following double page is the cartoon which won the 'Comic' category. It was drawn by James Wiese of Arthur Hill High School in Saginaw, Michigan. It was chosen by judge Bob Dunn for its detail, the quality of the art work in it, and for its humor.


Yeah.
they litter the island?
YOU ARE NOW Leaving OJIBWAY ISLAND.
The chief is not gonna be too happy about my request for an amphibious car!
Non-corroding 3 oz. test. Why?
All I'm catching is a walking catfish. What kind of line you using?
Looks like we're gonna get shot— don't you hate those photographers?
ook! There's ctually 6 inches water separating jibway Island om the Mainland!
HONK!
See? You can light a fire rubbing two sticks together even if one of them is a match!
Cannabis sativa
I'm a flower child
Only you can prevent forest fires!
What make you think I a STEED
Remember- THIS is more exciting than rock 'n' roll.
Boom! Boom!
SAVE OUR TREE & Stumps
You mean the trees

Last time I'll play Frisbee with a poor loser!

I'm spraying the trees so they don't get Dutch Elm disease.

You mean the trees you leave standing?

Here's a flower I got for you..

Gee thanx Marjane..

BUZZZ!

HAPPY TIME AMUSEMENTS

I guess they don't need me!

PLAYGROUND
BACK 10 FEET

DO NOT PASS GO— DO NOT COLLECT $200

At least I'm not on Honda patrol.

LOVER'S LANE
REDUCE SPEED

Alice

Sure, I'd like to go nude swimming with you, but you know how easily my skin corrodes!

NO—the island doesn't appear blue because of the evening haze—it's because of the number of policemen, police cars and police scooters.

Hold it! I'm not done!

Mary Perkins ON STAGE

LEONARD STARR 1-10

For a number of years, LEONARD STARR, who writes and draws the popular ON STAGE strip for the Chicago Tribune-N.Y. News Syndicate, did his work in Manhattan. Recently, however, he and his very attractive wife, Betty, moved into a house in Westport, Connecticut, where we talked with him one afternoon in April. Leonard's work is very highly regarded by his colleagues, as well as by the public, and he is one of that small, select group of cartoonists who have won the coveted 'Reuben Award' of the National Cartoonists Society. This award is given to the man who, in the opinion of the members of the Society, has done the best work in the field during a given year—and this includes all branches of the profession.

Photo by Chet Hopper

Music is an essential part of Starr's daily drawing-board routine.

...ABOUT TO TURN HIMSELF IN, JOHN CHANGES HIS MIND WHEN HE LEARNS THAT RUTH LINDSTROM HAS ALREADY INFORMED THE AUTHORITIES ABOUT HIM...
...JOHN IS GONE?! ...BUT HOW CAN WE GO ON TONIGHT?! HIS UNDERSTUDY'S OUT WITH THE FLU, AND...
ROB WILL PLAY ANTONY. HE'LL CARRY A SCRIPT ON STAGE.
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...BUT THAT'S AWFUL! HOW COULD JOHN JUST LEAVE LIKE THAT?! THERE'S SOMETHING FUNNY ABOUT THIS!...
NO, ABBY. THERE ISN'T A SINGLE THING ABOUT IT THAT'S FUNNY!
...BUT ON HIS WAY TO THE CANADIAN BORDER, JOHN DOES AN ABRUPT ABOUT FACE!...
WHAT'S THE USE?! WHY FIGHT IT?! I'M JUST A ©☆#@!! ROBOT.!!
LEONARD STARR
11-10

Q: I guess there are only a handful of cartoonists left who both write and draw their own strips these days. How did you develop the background necessary to accomplish this feat?

A: Although I'll have to confess that I was never interested in writing particularly, I always read indiscriminately as I still do. I'll read anything—a book on birds, mysteries, the history of medicine. My interest was always very catholic. I do find that I'm reading more mysteries now than before—just to keep up with the genre. I started to write 'On Stage' myself because I figured, shiftily, that I'd create a strip and then hire a writer for about a nickel and make off with most of the loot instead of splitting 50-50. I sold the strip on my own strength and then began to look around for that writer. But either I got the wrong ones, or they didn't fit the writer image that probably wasn't even very clearly defined in my own mind. We'd have a talk-session for two or three hours and say to each other, "How about this, or what about that, etc?" It turned out that I was always the one who was asking, "How about this?" Then the writer would go home and type up what I'd said so I thought the procedure wasn't getting us very far. Story conferences are boring to me, and when the typed result of our conversation came back with nothing contributed by the writer, I decided that I was actually paying for dictation. So this is why I'm writing the strip myself.

Q: At the time you started 'On Stage' in 1957, did you put yourself through any extra preparation for the writing end of the strip?

A: Well, I decided to get a more solid groundwork in writing than I had had in art—my art training had been somewhat haphazard as I'll mention a little later on. I read about 20 or 30 books on writing and found the best of them to be 'The Art of Dramatic Structure' by Lajos Egri. It was probably the most concise book I covered and, among other things, it taught me that you should handle your exposition in such a way that you're not boring everybody to death—it should be handled in terms of the narrative flow, in other words. In addition, I would read books on play construction, short-story construction, novel construction. Out of all this I discovered that a comic strip is a play, let's say in 10 acts if your sequence is going to run for 10 weeks. Incidentally, most of mine run from 9 to 13 weeks these days. Further, you have seven scenes (one for

ON STAGE

...STOP LOOKING AT ME THAT WAY, MARY! "A REAL TROUPER ALWAYS COMES THROUGH!" YEAH!! YOU KNOW WHY I TURNED BACK?!
YES. FIRST AND FOREMOST YOU'RE AN ARTIST.
OH, SURE, SURE!! I WAS GOING COLD TURKEY, THAT'S WHY! THE KNOTTED STOMACH, COLD SWEATS, THE WHOLE BIT! I HAD TO DO THE PERFORMANCE! I HAD AS MUCH CHOICE AS A JUNKIE!
RIGHT. ARTISTIC CONSCIENCE.
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LEONARD STARR
11-13
AREN'T YOU LISTENING? IT HAS NOTHING TO DO WITH ART!! YOU KNOW WHAT COMPULSION IS?!... IT'S A WIND-UP TOY WALKING OFF A CLIFF!!...OH, WELL... DO ME A FAVOR, MARY!
IF I CAN, CERTAINLY...

...OH, MY...
YES. YOU KNOW, MARY... WHATEVER I'VE DONE OR WILL EVER DO IN THE THEATER, I'LL PROBABLY BE REMEMBERED SOLELY BECAUSE I WAS CONNECTED WITH THIS PERFORMANCE...
LEONARD STARR
11-15
...AND YOU KNOW SOMETHING? THAT'S PERFECTLY ALL RIGHT WITH ME.
"HOW DIED MY MASTER, STRATO?"
"I HELD THE SWORD, AND HE DID RUN ON IT."
"OCTAVIUS, THEN TAKE HIM TO FOLLOW THEE, THAT DID THE LATEST SERVICE TO MY MASTER."
"THIS WAS THE NOBLEST ROMAN OF THEM ALL..."

each day) per act, and there are 24 hours between each curtain. Each day you have to recapitulate to bring the reader back to where he was the day before, you have to advance the plot, and then you must have a curtain line to bring the reader back the following day. From Sunday page to Sunday page, you're making your major plot points, so that you have your rise in development during the week, leading up to the Sunday page—which then has to be recapitulated for those papers that don't carry your strip on Sunday. This becomes almost an algebraic problem in terms of setting it up mechanically. Ultimately it becomes almost automatic but it never gets easier. I might say that I think that all of the arts are sort of interchangeable—by that I mean that if you have a sense of form and structure, and are a pro in one of the arts, your tendency will be to extend that professionalism to any other art you tackle. Even in writing a letter, an artist will be much more conscious of the form of that letter than the layman will. For instance, there's far more structure in the artist's letter than in one from your mother. Most art is a matter of proportion.

My average work week consists of about 50 or 55 hours. I like to start early, usually wake up at 7 or 7:30, and read the N.Y. Times in bed with a cup of coffee—no other breakfast. Hopefully, I'm at the board by 9. I like to write for a couple of hours before I start the drawing part of the job. I used to write out a detailed synopsis of the next sequence but I don't do that anymore. I discovered that the characters started going in their own directions and would often lead the story into more interesting paths than those I might have written beforehand in a detailed synopsis. Sometimes, several weeks before a sequence is finished, something one of the characters does will stimulate a new sequence. However, I do take a layout pad and put in dialogue for an upcoming sequence—perhaps seven weeks of it. I don't do any drawings at this point—just the dialogue. On the Sunday pages, as I mentioned earlier, you advance the plot—in the dailies you're developing characters, putting in more specifics, showing why things are as they are, etc. You start on Monday building toward the next Sunday.

Q: How did you make the transition from the comic book work you had been doing for a number of years to 'On Stage'?

A: Well, I decided to make a con-

...EXCUSE ME... COULD YOU TELL ME WHERE I CAN FIND JENNIFER BEANE?
WHO WANTS HER?
DEKE TOLLIVER, "VIEW" MAGAZINE...
"VIEW"? OH, YEAH... I'M THE PRODUCER! I SPOKE TO YOU ON THE PHONE! HOLD ON AND I'LL SEE IF SHE'S FEELING WELL ENOUGH YET!
LEONARD STARR
12-17
...FEELING WELL ENOUGH? IS SHE ILL?
NO MORE THAN USUAL. SHE GETS SICK AS A DOG AFTER EVERY PERFORMANCE! JENNIFER?! YOU OKAY?!!

certed effort to accomplish that—over a period of a year I would spend 10 hours a week (the equivalent of one working day) working up strip ideas. During that year I developed seven ideas for strips and eventually 'On Stage' was picked. I drew up two weeks (one in pencil and one in ink) of the first idea. With this I wrote a synopsis describing the central theme and the central character, and included an outline of at least five stories pertaining to that character. As you know, the whole thing about presenting a story idea for a strip is to show that it's capable of infinite extension. My own favorite, of the various stories I worked up, was a strip about a medical missionary. It happened that Tom Dooley became prominent just after I finally started 'On Stage', and I was sorry I hadn't succeeded with the missionary idea. Sickness and disease always seem to be popular. Incidentally, my parents had set aside the money for me to go into medicine—in fact I passed the exams for Cornell in that profession. But one of my mother's cronies had a son who was a doctor and he consented to sit down with me and tell me what a life of medicine would entail. His major point was that medicine was great if you happened to love it very much—if you didn't, it was a terrible grind. I thought about it and decided I didn't love it that much, although I had an aptitude for it.

But to continue, I had shown these seven strips to King Features and none of them quite seemed to click so I took them over to the Chicago Tribune-N.Y. News Syndicate at the time when Moe Reilly was the editor there. He liked the medical missionary idea—said it had exotic color, chance for romance on many levels, natives, nurses, etc. His only objection was that it was international in flavor and the syndicate already had 'Terry & The Pirates'. Reilly also liked my theater idea, fortunately. Incidentally, I didn't decide to do a show business strip out of some tremendous love for show biz. I had gone to the High School of Music & Art in New York and naturally some of my classmates were in the theater, so I had friends in that profession, had watched a lot of rehearsals, and over the years had built up an acquaintanceship in the field. You have to remember, too, that theaters have tremendous public relations offices so it really isn't terribly difficult to do research for this kind of a strip. My only desire at this point was to land a strip idea that was

Photo by Chet Hopper

Leonard, Betty, and CARTOONIST PROfiles Editor Jud Hurd

An 'On Stage' Sunday page.

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Mary Perkins®
ON STAGE
LEONARD STARR 12-28
...PETE IS SURPRISED THAT DEKE TOLLIVER IS PRETENDING TO INTERVIEW JENNIFER BEANE...
RING!
DEKE?...
...PARIS CALLING MR. DEKE TOLLIVER...
HE'S NOT IN RIGHT NOW. IS THE CALL ON "VIEW" MAGAZINE BUSINESS?
...N...NON...EET EES PERSONAL ...AND URGENT...
I CAN LEAVE A MESSAGE FOR MR. TOLLIVER...
...OR WOULD YOU RATHER TRY AGAIN LATER?...
MEANWHILE...
...MR. TOLLIVER.
YOU RECEIVED MY MESSAGE.
YEP!...AND HERE I AM! NOTHING COY ABOUT ME!
...I THOUGHT WE OUGHT TO GET SOMETHING STRAIGHT. AS I UNDERSTAND IT, YOU WANT ME TO BE YOUR GIRL, IS THAT RIGHT?
THAT'S A VERY PRECISE EVALUATION OF THE SITUATION.
OKAY, KISS ME.
KISS YOU?
THAT'S RIGHT. LET'S SEE WHAT KIND OF CHANCE THIS HAS.
OH. WELL, THAT'S VERY SENSIBLE.
NOTHING.
NO
UH... CARE TO TRY FOR TWO OUT OF THREE?

...MAXIMUS!! BUT... LET ME TRY TO GRASP THIS!... WHY ARE YOU HERE?... AND HIDING?!... WHERE IS ELSPETH?! ISN'T SHE...
...THIS ALL HAS TO DO WITH ELSPETH, MARY! ...WITH MY MARRIAGE...
...I'LL TELL YOU THE WHOLE GRISLY STORY, BUT I MUST REPLACE MY MAKEUP FIRST!... YOU MUST GET ME THE CHEMICALS I NEED!
YOUR MAKEUP?! OH, MY DEAR! OF COURSE I'LL HELP! WHERE CAN I GET THEM?!
...ANY LARGE PHARMACY WOULD STOCK THEM!... THEY'D HAVE WHAT I REQUIRE RIGHT HERE IN THIS HOSPITAL, IN FACT!...
THEY WOULD?! I ALREADY HAVE A LIST OF MEDICINES! WHY DON'T YOU JUST ADD WHAT YOU NEED?!
EDWARD STARR 1-7
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saleable. In the years with the comic books, I had done everything from prehistoric to science-fiction, costume dramas and everything in-between, so my interests were already fairly widespread in terms of the research I had done for all these stories.

The fact is you don't do a show-biz strip, or a detective strip—you're doing a story about people, and the theme is just sort of an identifying background. The trappings of any business are not the important things—a theme is never powerful enough on its own to produce a comic strip. After a number of months of unavoidable delays, 'On Stage' was sold and we were off. I guess I read 500 books on the theater when I knew I was going to do a show-biz strip—biographies, autobiographies, technical books on stagecraft, etc. Nowadays I have a lot of fans in the theatrical community and I'm flattered to find that most of them think I've been in the theater myself.

Q: How did you get into art?

A: I was born and raised in Manhattan and went through the public school system. I took the examinations for the High School of Music & Art, one of the many special schools in the city. I know that some of the other cartoonists who attended there have told you details about the program, so I'll just add a few more words. You had to carry a full academic course—language, history, English, math—and then you had two periods of what they called 'studio practice'. We didn't learn anything in terms of perspective or anatomy—perhaps the teachers weren't too well trained—and it was mainly a case where one of the kids would pose and the others would draw him. From 8:30 till 4:30, it was a very long day—grueling but fun. I had three years of it and finished in 1942. After that I spent a year at Pratt Institute but didn't feel I was getting much out of it. Since one of the other fellows and I got through perspective easily, the instructor sent us on field trips to the Brooklyn Museum where we did helmets, costumes, etc., in water color. I felt I didn't have to go to school to go to the Brooklyn Museum. Also the instructor in anatomy would come over to you and do a drawing beautifully without telling you how he did it—which bothered me of course. The memories of the depression weren't far behind and I was 'chicken' in thinking about an art career because I took 'art education' instead of 'illustration'—figuring that if I blew it, I could teach it. In 1942 we were anxious not to starve to death.

During the year at Pratt, one of my classmates, Frank Bolle (who now does the 'Alexander Gate' strip for the McNaught Syndicate) and I saw a notice on the bulletin board saying that people were wanted to do backgrounds at one of the comic book houses. This was Funnies, Inc., which was a production house turning out comic books for various publishers. 'The Human Torch' was one of the features we worked on. Between weekends and after school I was soon making pretty good money so the incentive to maintain studies that weren't too fulfilling was not all that great. There were tremendous gaps in my art knowledge—I was working on body English, rather than any solid knowledge. Little by little, I began to work a 60 or 70 hour week, just turning out comic book pages--about 25 of them a week. And I guess I eventually worked for every publisher in the business except Quality Comics, which may be a comment on the level of work I was doing. Although I had started by doing backgrounds, I soon began doing both the penciling and inking of pages.

Q: After you had been doing comic books for about 12 years you went back for more art training, didn't you?

A: Yes. I decided that since my art training had been rather haphazard, I would go to the Art Students League to study with Frank Reilly. He was probably the best teacher in the country as far as I was concerned. He gave you the meat and potatoes, and there wasn't a single day that I didn't learn at least 10 things. I had had gaps in my knowledge, and during 6 months of evening study with him, the gaps began to fill up. For instance, he would teach me that a body had gravity so that when you

Photos with this story by Chet Hopper

Believe it or not, but these two completely tattered packages, containing a year's 'On Stage' strips, got that way merely by making the very short, 45-mile trip from the syndicate office in Manhattan to Leonard's home.

place a buttock on a chair, some skin folds over the chair—that it goes flat on the bottom. Or that when you're sitting, your thigh muscle hangs from your thigh bone. And when a figure stands, he's planted into the ground, and in order to establish the point of gravity, you have to know how to plant that figure so he's *really* standing on the ground.

Q: Can you say a word or two about your materials?

A: I draw my strips on 3-ply, kid finish Strathmore and pencil with a 4H lead. Usually I ink everything with a # 3 Winsor & Newton brush. Very rarely I'll use a pen for texture—maybe a Hunt # 104.

Q: Do you have any help with 'On Stage'?

A: I have had a background artist throughout the life of the strip—Tex Blaisdell Al McWilliams and others have done this work at different times, and Frank Springer is currently helping me. Ben Oda, who does the lettering on a number of strips, also does mine.

In addition to this, I use every mechanical aid I can because this is a business. The strip artist is producing a great many pictures in a short period of time, so anything he can use to help him is all to the good. For instance, I use an Art-O-Graph opaque projector, by means of which, as most of your readers know, you can project a photograph of a locomotive, or an ocean liner, or the N.Y. skyline onto your drawing paper in the size you want.

Q: Do you ever use friends as models for characters in 'On Stage'?

A: Yes. In the current sequence, for instance, the well-known cartoonist Dick Hodgins, Jr. is the model for the character 'Ken' who plays 'Mr. Quackers' in the TV program involved in the story. Dick was formerly an editorial and feature cartoonist for the Associated Press, now does a weekly editorial cartoon for the N.Y. Daily News, and in addition does the drawings for a popular humor strip. I'm not at liberty, incidentally, to say which one this is at the moment.

...BUT IF I GET IT ALL HIDDEN AWAY, HOW WILL THE TOOTH FAIRY FIND IT?!
YOU KNOW... YOU'VE GOT A POINT THERE! HOW ABOUT THE HALL TABLE?... ON A BLACK VELVET CLOTH WITH A SPOTLIGHT ON IT?
KEN!!...
MEANWHILE...
...THIS IS KEN, JR., MARY, BUT CALL HIM BUD, BECAUSE HE ALREADY THINKS I ONLY KEEP HIM AROUND AS AN EXTENSION OF MY OWN EGO.
HELLO, BUD.
'LO, MISS PERKINS...

The character, KEN, as posed for by cartoonist Dick Hodgins, Jr.

Betty Starr shows Editor Jud Hurd a sketch of her done by the well-known cartoonist, Abner Dean.

Leonard and his wife, Betty, on the grounds of their Westport, Connecticut home.

In this connection, an amusing development came out of my using an actor friend, Gerry Matthews (who does a lot of TV commercials and who did 10 years of the Julius Monk shows) as the model for my character Deke Tolliver, the newspaperman. Gerry picked out the strip panel that you're including with this conversation, and had it blown up and mounted on heavy board measuring at least 4 feet square. He asked me if I'd color it with oil paints so that he could hang it as a painting in his home. As your readers will notice, the panel involved a lot of benday. I got the bright idea to get in touch with the well-known Roy Lichtenstein who became famous, as you know, with his huge enlargements of comic strip panels. Roy was very cooperative and willingly gave me all the materials he uses on similar projects. For one thing, he has dot stencils made up for him so that he can more easily cover large areas with benday dots of various sizes. The benday dots on the painting I'm making for Gerry Matthews are about a half-inch in diameter, by the way. I fasten this stencil paper to the painting with spray mounting adhesive and then roll the color on over it with a regular wall roller.

Q: I understand that the TV people have discussed the idea of doing 'On Stage' on television with you. Is that right?

A: Yes—we've discussed the idea a number of times but we've always come up against one stumbling block. In the case of the traditional soap operas, the soap companies have always owned the property. But of course the Chicago Tribune-N.Y. News Syndicate owns 'On Stage' so this fact always stops them. Incidentally, if it ever does come to TV, I'd prefer to have it done as a soap opera rather than as a prime time show—the soaps last much longer. ●

Starr applying color to the huge enlargement of the 'On stage' panel mentioned in our story.

ON STAGE

...IS THIS THE ADDRESS, JENNY?
JENNIFER. I'VE BEEN TELLING YOU ALL NIGHT. MY NAME IS JENNIFER!
LEONARD STARR 12-13
TAXI
45
SORRY. I CAN'T SEEM TO KEEP THAT IN MY HEAD. I'LL GET IT ONE OF THESE TIMES.
WELL— IT'S NOT GOING TO MATTER. THANKS FOR EVERYTHING, MR... TOLLIVER, IS IT?... AND GOOD-BY!
MY PLEASURE. SEE YOU TOMORROW.
TAXI
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CARTOONIST PROfiles extends its warmest thanks to the Newspaper Comics Council for making it possible for visitors to its 'Cavalcade of American Comics Show' to see and to subscribe to our magazine. Many visitors to the show, held in April at Lever House on Park Avenue in New York City, who might otherwise not have known about CARTOONIST PROfiles were thus made familiar with it. We appreciate this very much. The show was part of the celebration during 1971 of the 75th Anniversary of Newspaper Comics. Avonne Keller, the Executive Secretary of the Council, and Howard Schneider, the creator of the very popular 'Eek and Meek' comic strip for the Newspaper Enterprise Association and the show's Exhibits Chairman, along with others, deserve much credit for this marvelous event. The following pictures, taken by Photographer Jim Ruth, will give our readers a good idea of the scope of the exhibition.

Lever House as seen from Park Avenue. Exhibit is on the ground floor.

Some of the many displays of Sunday comic pages dating all the way back to 'The Yellow Kid'.

Avonne Keller, Executive Secretary of the Council, who works constantly to promote comics, and who has been very helpful to our magazine.

The quarterly, CARTOONIST PROfiles, is the only magazine published which tells all about cartoonists in every branch of the profession——famous comic strip artists, editorial cartoonists, magazine gag cartoonists, TV cartoonists, comic book artists, etc.
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Jean McCusker, of Metropolitan Sunday Newspapers, showed copies of CARTOONIST PROfiles to the many interested exhibit visitors and made subscription blanks available to them.

Photos on this page by Jim Ruth

Ted Shearer, who does the successful new strip 'Quincy' for King Features Syndicate, was one of the group of cartoonists who drew pictures for the visitors during the show. Others there were Milton Caniff, Jerry Robinson, Irwin Hasen, Alfred Andriola, Johnny Hart, Jack Tippit, Bob Weber, etc.

Gallery of famous comic strip characters

El Generalísimo Gordito

Aragonés

SERGIO ARAGONES contributed this cartoon to the souvenir book mentioned in the MAD SURPRISE PARTY story in this issue.

the village VOICE

Hentoff:

Annual press (and other media) awards

As previously noted, these are the results—and reflect the limitations—of one man's reading, seeing, and judgment.

Investigative Reporting: Richard Severo, Nicholas Gage, New York Times; Richard Harris, the New Yorker; Ron Rosenbaum, Jack Newfield, The Voice; Robert Maynard, Washington Post.

Severo on the drug scene; Gage on crime and corruption; Harris on Washington; Rosenbaum on discrimination in the craft unions; Newfield on the savagery of New York City prison guards in Queens; Maynard on the use of drugs on school children. Rosenbaum's work, climaxed by his glaring exposure of "The New York Plan," is a classic illustration of what newspaper reporting ought to be but seldom is. (Contrast it with the Times' utterly inadequate handling of the story.)

As to the reporting on the prisons, Donald Singleton of the Daily News was responsible for a superb series before the rebellions. It should have alerted even George McGrath, but obviously did not. The best single piece on New York's prisons was Homer Bigart's in the October 19 Times, which the Fortune Society might consider reprinting and distributing

The Regeneration of the Spirit Award: This Magazine Is About Schools; Vocations for Social Change; Manas; the New Schools Exchange; the Phoenix—five journals that keep reminding me of possibility. Also, in other media, to the composers and cast of "Jesus Christ, Superstar"; Ornette Coleman; the Guarneri Quartet; Ruth Laredo; Dick Moores ("Gasoline Alley"); Leonard Starr ("On Stage"). And Charles Schulz.

Reporting on Medicine and Health: Pre-eminently, the Health-PAC Bulletin. (See also the new Random House book, "The American Health Empire," by Health-PAC. That publisher, it should be noted, far excelled its competitors last year in its number and quality of non-fiction books on vital issues. Herewith the first annual **Public Interest Publishing Award** to Random House.)

Special medicine-health-reporting citations to Barbara Yuncker, New York Post, and

Above are several excerpts from Nat Hentoff's popular VILLAGE VOICE column, in which he lists his annual press awards. CARTOONIST PROfiles notes with pleasure that Mr. Hentoff gives his 'Regeneration of the Spirit Award' to three of our subscribers--Dick (Gasoline Alley) Moores, Charles (Peanuts) Schulz, and Leonard (On Stage) Starr whose story is included in this issue of our magazine!